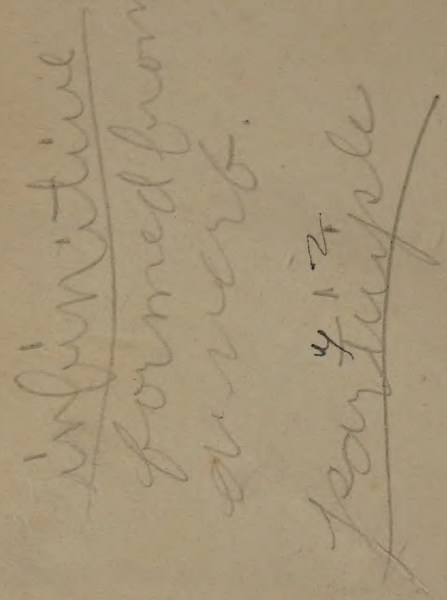
STUDIES IN ENGLISH

BOOK TWO

ROBBINS AND ROW

Mae Milly

The classification of verbs showing when the action of the verb took place is used;



STUDIES IN ENGLISH

BOOK TWO

GRAMMAR

AND

COMPOSITION

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PREFACE

From an educational point of view, the only justification of a new text-book is that the author sees clearly a problem, not satisfactorily solved, and believes that, as a result of careful investigation and thorough testing of material and method, he has a distinctly better solution than has already been offered. The teaching of English grammar in elementary schools is still an unsolved problem, though many eminent scholars and teachers have essayed its solution.

The most prevalent, serious mistake, in this connection, has been the attempt to teach grammar too early in the school course. English grammar is a highly abstract science, because it is the study of thought expressed in symbols. The analysis of language is, therefore, the analysis of thought and the modes of its expression. Grammar has been called the logic of the common schools. It might more appropriately be called the psychology of those schools. When we remember how complex the thought processes in English civilization have become, and how the language has been developed and adapted to express every differentiation of thought and feeling, we may realize, in some measure, the difficulty of a systematic study of such a language.

A second common error in text-books on grammar for elementary schools has been the attempt to teach too much; that is, to analyze elements too minutely, to tease out over-nice distinctions and, hence, to make unnecessary classifications. Important fundamental conceptions have been obscured by the mass of details. The really vital problems have been treated in a superficial way, and the result, commonly, has been confusion, misapprehension, and often disgust with the very name "grammar."

No attempt has been made in this book to write the subject down to the thinking level of young children, to furnish predigested grammatical food for infants. But few children are intellectually prepared for the real problems of formal English grammar until they enter upon the last two years of the elementary course. Even then, with the best approach, the work soon becomes sufficiently difficult to challenge the mettle of the best thinkers in the classes.

Nor does the book assume to complete the study of the subject. Some phases of English grammar belong in the high school. The aim is to provide for a careful, thorough study of the fundamental principles, so that, if the pupil has no opportunity for the further study of the subject, he will really know, and be able to use, what he has studied. While, if he can continue the study of English, or other languages, his equipment for that later study is of the best kind.

A few years ago the school work in all the sciences was largely a matter of elaborate classifications. This was as true of English grammar as of plant or animal biology; but, while the biologist has changed his attitude and now places the emphasis upon function and relation, the grammarian usually adheres to all the useless distinctions and classifications. This text places the stress upon function and relation, and omits all reference to many useless distinctions usually given.

The aim has been to make the course both logical and psychological. The general plan is based on the fundamental conception that the sentence is the unit of language, and that the scientific study of language should begin with that unit. Further, that the first step in analyzing this unit gives us subject and predicate, the two essential elements. At this point two reasonable courses are open; first, to continue the analysis of the sentence, isolating the various word, phrase, and clause modifiers of the subject and of the predicate, and then modifiers of the modifiers, and so on; or,

second, to begin the study of the function and relation of *words* in sentences. The second course has been chosen, not because it is more logical than the other, but because it is more psychological. It is the line of least resistance, which the mind of the learner, in beginning the study of grammar, will naturally take. For example, it is vastly easier for the beginner to understand the *noun* than to understand the *substantive phrase* or the *substantive clause.* Similarly, it is much easier to get a clear notion of an *adjective* or of an *adverb,* than of the more complex corresponding elements of the sentence, the *phrase* and the *clause.* But, when clear ideas of the noun, the adjective, and the adverb have been formed, the enlargement of these ideas to include the corresponding phrases and clauses presents no difficulty.

The inductive method of development has been followed throughout this book, but care has been taken not to pursue this method too far. Just as the teacher may do too much for the pupil, a book may easily do too much for the teacher, depriving her of the opportunity and privilege of self-direction and individual motive and effort. In the development work the aim has been to start it right, but to leave the elaboration of the topic to the teacher and the class.

Frequently, the study of grammar largely eliminates the study and practice of composition. To prevent this error some authors have mixed more or less composition throughout their grammar. The plan appears pedagogical, but in application it has been found that each subject loses much in individuality and continuity. In this book these two subjects have been kept separate. The section on composition is not intended to furnish material for, or even to indicate, all that should be done in the upper grades in this subject. The purpose is to direct the work in composition along organized lines, to provide some good models, to stimulate thoughtful interest in the simpler principles of the

art of composition, and to encourage freedom and spontaneity in the practice of both oral and written language.

The course is designed for the two years immediately preceding regular high-school work. It is very important that the work in composition be carried along concurrently with that in grammar. If all the work in grammar is to be done thoroughly it will generally require three lessons a week; preferably, Tuesday, Wednesday, and Thursday. In that case, it is a good plan to have written composition on Friday and oral work on Monday. These, however, must be taken as only general suggestions. The conditions of each school or system of schools must determine the details of the best plan.

It must not be assumed that this, or any other book, can teach composition. That can be done only by an enthusiastic, skillful, painstaking personality. The best book is only an aid. The teacher should be infinitely more than the book. Moreover, much of the best work in composition should grow out of the regular work in other subjects of study; a line of work which cannot be provided for in a text-book.

The manuscript of this text was the result of several years of patient labor, during which time we had the benefit of helpful criticisms and suggestions from numerous teachers. In this revised edition we have incorporated the results of the experience of hundreds of teachers using the earlier book during eight years.

The nomenclature recommended by the committee of the National Education Association has been adopted so far as it seems at all acceptable in an elementary text. It is believed that to follow the committee in all their multiplicity of fine, subtle distinctions must result in confusion and discouragement on the part of teachers and pupils. The reasons for this view will be found on pages 377-378.

THE AUTHORS.

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INTRODUCTION

TO THE PUPILS

You are about to take up a new subject of study, and you naturally want to know what is meant by GRAMMAR, and why you should be asked to study it. These things you have a right to know, so far as you can readily understand and appreciate them, before you begin the study.

GRAMMAR, as you will have to do with it, is the study of words, and groups of words, according to the work they do, and the relations they bear to one another in sentences. You will find that different words, like different men and women, do different kinds of work, have different occupations. Just as men are classified as farmers, merchants, carpenters, printers, tailors, and so on, according to the work they do, so you will find words classified according to the work they do in sentences. Moreover, just as members of a family are related and work together for the good of all, so you will find words related and working together to make sentences.

You have been studying language all your life and have learned a great deal about it in a practical way. You understand what you hear and what you read. You can make yourself understood in speech or in written expression. Now, words are instruments, tools, of our thinking. Other things being equal, he is the best worker who best understands his tools. It is still possible for you to learn much more than you know about the use of our language. In other words, you can get much more complete control of these tools.

A good old proverb says: "A man is known by the com-

pany he keeps." There is a simpler and more practical test. "A man is known by the language he speaks." This test is comprehensive. The language one uses not only indicates the kind and character of his education, but it shows the degree of refinement and culture in that education. More than that, it is a measure of one's power. In whatever one undertakes to do, much depends upon his power to express himself in clear, correct, forceful language. In business, the man who can say what he wishes in the best way has the best chance of success. Men who excel in letter-writing are in great demand. In professional life, in social life, and in public affairs, skillful command of language is generally a condition of influence and success.

The study of grammar is one of the means of gaining this power. It will enable you to see how others have expressed their thoughts. It shows how different ideas are related one to another in a sentence, and how these relations are most clearly, forcefully, and gracefully expressed. It shows why certain forms of expression are wrong and other forms right. This will enable you to criticise your own language and thus improve it. Some maintain that the study of grammar does not help us to speak or write correctly. This is true only of young children, too young to understand grammar, or of mature persons whose language habits are fixed. When a student is able to understand grammar, becomes conscious that he uses incorrect forms, a knowledge of grammar will help him very much, especially in his written expression, and the practice in writing carefully and correctly will improve his spoken language.

More important, however, than anything else is the training in thinking. For the most part we think in words, and all efforts to realize clear, accurate, full expression help to make the thinking clear and truer. But, the study of grammar is itself the best of training in thinking. No one can

ever learn grammar by merely memorizing the words of a book or by trying to remember what some one says about it. From first to last the study of grammar requires clear thinking. The beginning of grammar can and should be made quite easy; but, easy or difficult, it must be thoroughly understood. In some studies, such as reading, spelling and some parts of geography, one may miss a dozen lessons, and take up the work later without difficulty. This is not true of grammar. In a well-planned study of grammar there are a certain number of steps arranged in a certain order. The steps from twenty to thirty, for example, depend upon a knowledge of all that precede them. The old adage

> One thing at a time, and that done well,
> Is a very good rule, as many can tell,—

is especially applicable to the study of this subject.

Whether you enjoy the study of grammar or not, depends chiefly upon yourself. If you do not like discovering differences in the meaning of words, if you care little whether you say things in a right way or a wrong way, if you are satisfied to read things without more than half knowing what they mean, if you think this week's lesson can just about as well be learned next week, you will probably find the study of grammar dull and difficult. But, if you enjoy thinking things out for yourself, if you refuse to let things go without understanding them, if you know the joy of mastering each step as you go, if you take pride in knowing the difference between correct and incorrect English, you will probably find the study of grammar very interesting and enjoyable.

GRAMMAR

CHAPTER I

SENTENCES

STUDY 1

Classification

1. Near yonder forest. 2. The swaying trees. 3. Many flowers bloom in our garden. 4. Jason caught the fleece from the tree. 5. His threadbare clothes. 6. The groves were God's first temples.

From the above group of words select those that are sentences. If you omit any, explain why. Rewrite those omitted, making them sentences. What condition is necessary in order that a group of words may be a sentence?

A group of words that expresses a thought is a sentence.

1. I have solved my problems. 2. Give the flower to your sister. 3. He bore a little crutch. 4. Can you explain what you mean? 5. Sing the song softly. 6. Oh, see the rainbow! 7. What time is it? 8. Look, here comes the carriage!

Which of the preceding sentences simply make statements? Which ask questions? Which exclaim? Which command?

A sentence that merely makes a statement is a declarative sentence.

A sentence that gives a command is an imperative sentence.

A sentence that asks a question is an interrogative sentence.

A sentence that expresses sudden or strong feeling is an exclamatory sentence.

STUDY 2

Classification of Sentences

Tell the kind of each sentence:

1. Live for something.
2. The English captured the town.
3. The oar has fallen overboard!
4. Keenly the lightning flashed.
5. Hold the pencil above the flame of a lamp.
6. Write your name in kindness, love, and mercy in the hearts of your friends.
7. Close the door.
8. The man was wealthy.
9. Consider the ravens.
10. It is a sin to steal.
11. Who is coming?
12. Tell him the news.
13. The grapes are too sour.
14. It is snowing!
15. Who was there?
16. Why did he come?
17. Give me the fish.
18. How well you sing!
19. He ran to meet his father.
20. The teacher helped the boy work his problem.
21. Oh, the horse is running away!
22. I saw the picture that you painted.
23. The baby cried twice yesterday.
24. Have you ever crossed the ocean?
25. Can you visit us to-morrow?

26. Give us the beautiful flowers.
27. John, give the boy a warning.

STUDY 3

Classification of Sentences

Tell the kind of each sentence in the following:

1. What have you in the basket?
2. Oh, see the pretty flowers!
3. Where did you get them?
4. Here comes Edward!
5. What big apples he has!
6. Share the apples with the others.
7. Mother is waving to us. Supper must be waiting for us.
8. Quite a little tumult of whispers was in Pandora's ear. "Let us out, dear Pandora, pray let us out! We shall be such nice pretty playfellows for you! Only let us out!"

All this made Pandora curious. "What can it be? Is something alive in the box? Well, I am resolved to take just one peep; and then the lid shall be shut down as softly as ever! No harm can possibly come from just one little peep!"

—NATHANIEL HAWTHORNE.

STUDY 4

Classification of Sentences

Write, or find in some book you are reading, five declarative sentences, five imperative sentences, five interrogative sentences, five exclamatory sentences.

According to use, sentences are classified as:

1. **Declarative.**
2. **Imperative.**
3. **Interrogative.**
4. **Exclamatory.**

CHAPTER II

SUBJECT AND PREDICATE

STUDY 5

The Subject

1. The wind blows softly. 2. Charity suffereth long and is kind. 3. How far that little candle throws its beams! 4. A good name is better than riches.

About what does the first sentence tell something? The second? The third? The fourth?

The part of the sentence denoting the thing about which something is told is the subject.

(Note.—In an imperative sentence the subject represents the person addressed, is always *thou*, *ye* or *you*, and generally is not expressed.)

Find the subject in each of the following sentences:

1. The blackbird | whistles from the thorny brake.
2. Richard | was cruel.
3. I | shall study my lessons.
4. Has an hour | passed?
5. True work | is never a disgrace.
6. The parent of vice | is idleness.
7. A shadow | has fallen on her path.
8. The young man | was sitting near the table.
9. Walk carefully.
10. Put your papers | here.
11. Pity the sorrows of a poor old man.

12. Did the brave soldier come here?
13. You always say things pleasantly.
14. Magellan sailed around the world.
15. Your teacher will help you.
16. The cattle on the hills are all mine.
17. Now fades the glimmering landscape.
18. Did the waves wash away your fine castles of sand?
19. Oh, I may go!
20. Shall you see the procession?
21. One of the prisoners escaped.
22. At the door, one summer evening,
    Sat the little Hiawatha.
23. All day long through Frederick
    Sounded the tread of marching feet.
24. Then to battle fierce came forth
    All the might of Denmark's crown.
25. Is your father at home?

STUDY 6

The Predicate

1. The wind blows softly. 2. Charity suffereth long and is kind. 3. How far that little candle throws its beams! 4. A good name is better than riches.

What is told about the subject in the first sentence? In the second? In the third? In the fourth?

The part of the sentence that tells something about the thing represented by the subject is the predicate.

Notice that the subject does not always come first; see sentences 12, 17, 18, 20. Find others.

Find the predicate in each of the sentences in the preceding study. Tell what kind of sentence each is.

CHAPTER III

PARTS OF SPEECH

STUDY 7

The Noun

1. Flowers and ferns grow on the shore of the lake. 2. James and his father shipped wheat to town on Monday. 3. Fruits and grains are used for food.

In the above sentences find each word that names something.

A word that names something is a noun.

Select the nouns in these sentences:

1. The father died last week in the city of London.
2. The girl sang three songs at the concert.
3. The clergyman preached a long sermon.
4. Kit was a shock-headed, shambling, awkward lad, with a wide mouth, red cheeks, a turned-up nose, and a comical expression of face.
5. Jack and Jill went up the hill for a pail of water.
6. John will study algebra and history.
7. The boy and his sister are playing on the beach.
8. The doctor is a man of few words.
9. That building across the river is a schoolhouse.
10. The banks of the river are overgrown with brush.
11. The little bird sits at his door in the sun.
12. He wrote an article about ants.

STUDY 8

Analysis

Find the subject and the predicate in each of the preceding sentences.

STUDY 8

The Pronoun

1. I have a letter for you. 2. He tired himself. 3. We have books for them. 4. You may call for me. In these sentences find each word that stands for a noun.

A word used instead of a noun is a pronoun.

Pronouns denote persons or things without naming them.

Find the nouns and the pronouns in the following sentences:

1. She will not play with him.
2. He seldom goes among men.
3. Will you stand by me?
4. That is his hat.
5. Who called so loud?
6. He gave several to me.
7. Over our heads was an awning.
8. After the battle is over, they count their losses.
9. I shall look into the matter.
10. I harnessed my horse with that of my neighbor.
11. A farmer set a trap in the field for the cranes which were stealing his corn. Next day he found in it several cranes and a stork. "Spare me," cried the stork, "I am not

a crane, I have not eaten any of your corn." "That may be true," replied the farmer, "but this I know, I caught you in my field with thieves, and you must suffer with them."

STUDY 10

Analysis

Classify the preceding sentences, and divide each into subject and predicate.

STUDY 11

The Adjective

Flowers grow in the garden. Judging from what the sentence tells, what kind of flowers grow in the garden? *Small flowers grow in the garden.* Can you now tell anything more about the flowers?

1. *Flowers grow in the garden.*
2. *Small flowers grow in the garden.*
3. *Small, fragrant flowers grow in the garden.*

Compare these three sentences. In which has the noun *flowers* the broadest meaning, *i. e.*, in which sentence may the noun *flowers* mean the greatest variety, large and small, beautiful and not beautiful, fragrant and not fragrant, colored and white? In which sentence is the noun *flowers* limited, changed to have a special or narrower meaning? What words *limit* or *modify the meaning of the noun flowers?*

A word that limits or modifies the meaning of a noun is an adjective.

Select the nouns, pronouns, and adjectives in these sentences:

1. The wise old owl dozed in an ancient tower.
2. Three men sailed in that boat.
3. He was refined by visits to other lands and by association with many men.
4. The cheeks of the old man were scorched into a dusky red color by two fiery little gray eyes.
5. The mountains gave the lost children berries and water.
6. On the wide lawn the snow lay white and deep.
7. The noblest mind the best contentment has.
8. Many a carol old and saintly sang the minstrels.
9. A little learning is a dangerous thing.
10. The gentle rain refreshed the thirsty flowers.
11. This industrious boy is the best student among all my hundred pupils.
12. The sea is fascinating and treacherous.
13. The little fairy lifted her golden wand.
14. There stood a young man very tall and handsome and splendid.
15. She is a queen, noble, kind, with royal looks.
16. A fine, well-lighted house stood in the center of a spacious lot.
17. Venerable old trees shaded our quiet street.
18. The garden was filled with modest violets, gorgeous lilies, stately hollyhocks, and fragrant mignonette.
19. The beautiful horse proudly lifted his arched and glossy neck.
20. Three fierce giants lay there fast asleep.
21. There was a deep silence, not only within the shadow of the Speaking Oak, but all through the lonely wood.
22. "Great thanks for thy caution," said the Palmer, and they parted.

STUDY 12

Analysis

Select the subject and the predicate in each of the preceding sentences.

STUDY 13

The Verb

1. He came an hour later. 2. There was a king in those days. 3. Tall trees stand by the river.

Define predicate of a sentence. In each of these sentences find the part that is necessary to tell or assert something about the subject.

A word that asserts is a verb.

Observe that the verb may *assert* in different ways: by expressing action, as *came* in sentence 1; by expressing existence, as *was* in sentence 2; or by expressing a state or condition, as *stand* in sentence 3.

Frequently the verb consists of two or more words, called a *verb phrase;* as, The men *have done* the work. *Will* you *come* with me? I *shall have finished* the letters by noon.

Find the nouns, pronouns, adjectives, and verbs in the following sentences:

1. A robin built a nest near our house.
2. (You) Hear the shouts of the schoolboys.
3. (You) Lend me your ears.
4. Hearest thou the din of the battle?

5. A tall old-fashioned clock with heavy weights stood on the landing.
6. She plucked the flower and threw it to her friend.
7. (You) Tie the horse.
8. Which is your brother?
9. Bring me the book on the table.
10. Shall we gather strength from irresolution and inaction?
11. The clerk had applauded.
12. The air was filled with phantoms.
13. How great was the mystery!
14. I was keeping my grapes.
15. The man rode home.
16. Which boy did the will of his father?
17. Every turf beneath their feet shall be a soldier's sepulchre.
18. How wonderful is the advent of spring!
19. Is your master ill?
20. Hearken! he speaketh yet.

STUDY 14

Analysis

Tell the kind of each of the preceding sentences.

Find the subject and the predicate of each sentence.

STUDY 15

The Preposition

The house on the hill has been sold. In this sentence what is the relation of the *house* to the *hill?* What word expresses this relation?

The boy slid down the hill. What is the relation of

the *hill* to the act of *sliding?* What word shows this relation?

A word used with a noun, or its equivalent,[1] to show its relation to some other word in the sentence is a preposition.

Find the verbs and the prepositions in these sentences; select the words between which each preposition shows relation:

1. This work was done by an artist.
2. I sent a letter to my friend.
3. This book on the table was written for my brother.
4. The cat ran under the house.
7. He went before me.
8. That dog in the yard jumped over the fence.
9. He wrote to me regarding the matter.
10. The sea gull darted through the air into the water.
11. The coat with the wide collar belongs to our guest.
12. The lady scarcely spoke a word during the long journey.

STUDY 16

The Adverb

1. He plays skillfully. 2. Hardy soon comforted him greatly. 3. Our man of letters was peculiarly happy. 4. The invention is wholly new.

In these sentences find the words that affect the meaning of a verb or an adjective. Taking the sen-

[1] By *equivalent* is meant a word or group of words doing the same work as a noun.

tences in order, explain how each of these words changes the meaning of the verb or the adjective.

Words that change the meaning of verbs or adjectives are called adverbs.

Sometimes an adverb changes the meaning of another adverb; as, *He plays very skillfully; She sings quite well.*

An adverb is a word that modifies the meaning of a verb, an adjective, or another adverb.

Select the adverbs in these sentences, and tell what kind of word each modifies:

1. The clerk involuntarily applauded.
2. The bundle is very heavy.
3. My brown dress must be mended soon.
4. The defeated troops suffered dreadfully.
5. The lanterns were dimly burning.
6. My old friend is seriously ill.
7. The teacher will return presently.
8. The river rose rapidly.
9. The ice melted away quickly.
10. This gift is especially appropriate.
11. You know this quite well.
12. A fair young soldier lay quietly beside him.

STUDY 17

The Conjunction

1. The tree is tall and straight. 2. The ball flew over the net but into my hands. 3. We must fight or we must fly.

(NOTE.—In rare cases the adverb seems to modify a preposition, and sometimes the group of words introduced by the preposition.)

In each of these sentences find a word that connects other words or groups of words.

A word that connects words or groups of words is a conjunction.

Groups of words connected by a conjunction may be whole sentences.

Find the verbs, adverbs, prepositions, and conjunctions in the following sentences:

1. You must wake and call me early.
2. The magician with a smile and half closed eyes told his story.
3. Their bow strings twanged at every shot and their arrows fairly whistled through the air.
4. Should I laugh or cry?
5. Wash me thoroughly from my iniquity and cleanse me from my sins.
6. He was surrounded by a large number of his boldest followers and by his best bowmen.
7. Can't you find a book or something?
8. You won't be fit for anything by six o'clock if you worry in that way.
9. They did not go because it was raining.
10. He came, but found me not.
11. Bows bent and strings rang and arrows flew at the mark.
12. You and I are invited.
13. Robin's men formed a strong body, but they began to retreat towards the forest.

STUDY 18

Analysis

Find the subject and the predicate in each of the preceding sentences.

STUDY 19

The Interjection

1. Hurrah! we have a holiday. 2. Pshaw! I have spoiled this.

What do *Hurrah* and *Pshaw* express?

A word that expresses sudden or strong feeling is an interjection.

There are eight parts of speech,—nouns, pronouns, adjectives, verbs, prepositions, adverbs, conjunctions, and interjections.

Tell the part of speech of such words in the following as the teacher directs:

"Come, wife," said Philemon to Baucis, "we will go and meet the poor people; they must feel too heavy-hearted to climb the hill."

"Go you and meet them," answered Baucis, "I shall hasten indoors and prepare something for their supper. A comfortable bowl of bread and milk would do wonders for them."

She hastened into the cottage. Philemon went forward and extended his hand with a hospitable look and said in the heartiest tones, "Welcome, strangers, welcome!"

"Thank you!" replied the younger man in a lively way. "We received quite another kind of greeting in the village. Pray, why do you live in a bad neighborhood?"

"Ah!" observed old Philemon with a quiet and benign smile, "Providence put me here to make amends to you for the inhospitality of my neighbors."

"Well said, old father," cried the traveler. "The truth is, my companion and myself need some amends. Those children —the little rascals—have bespattered us finely with their mud

balls. One of the curs has torn my coat. I struck him across the muzzle with my staff. You may have heard him yelp." (Adapted.) —NATHANIEL HAWTHORNE.

STUDY 20

Kinds of Sentences

Find in other books five examples of each kind of sentence.

STUDY 21

Parts of Speech

Write sentences containing five examples of each part of speech, and classify the word.

STUDY 22

Parts of Speech

Tell the part of speech of each italicized word:

1. Will you *walk* with me about the town?
2. My very *walk* should be a jig.
3. He went for a *walk*.
4. The *walk* to the front gate is built of stone.
5. *Anchor* the boat.
6. The *anchor* was too small.
7. The farmer *plows* with a yoke of oxen.
8. The *plows* are made of *iron*.
9. You may *iron* the towels dry.
10. The *iron* trap is in the yard.
11. You must not *stone* the chickens.
12. The *stone* is hard and cold.
13. He swept the *stone* steps.

14. The dog fell *down* in the street.
15. The stone rolled *down* the hill.
16. The *down* from the feathers flew over everything.
17. The cat was in a *sound* sleep.
18. They *sound* the trumpet early.
19. The *sound* awakened us.
20. Your pencil is *behind* the books.
21. Do not lag *behind.*
22. The child ran *after* the dog.
23. She came *after* the doors were closed.
24. Then rushed the steed to *battle* driven.
25. The troops appeared in *battle* array.
26. We must *battle* with the wind and the wave.
27. The *frame* was made of wood.
28. The workmen will *frame* the picture.
29. The *match* fell from her hand.
30. They played a *match* game.
31. You must *match* the color perfectly.
32. Shoemaker, stick to your *last.*
33. The flowers *last* until the frost comes.
34. You may take the *last* piece of cake this time.
35. I have seen you *before.*
36. We must finish this *before* we sleep.
37. She must reach home *before* night.
38. The boy ran *fast.*
39. Red is a *fast* color.
40. Charles is a *fast* runner.
41. Thou, when thou *fastest,* anoint thy head.
42. The people of Ninevah proclaimed a *fast.*
43. The *study* of grammar is easy if we think.
44. They *study* for several hours each day.
45. He is *still* at home.
46. She tried to *still* the child's cries.
47. The music came at *still* midnight.

48. There's a good fire *still* in the stove.
49. Sing the *second* stanza.
50. Mary will return in a *second.*
51. I *second* the motion.
52. On what do you *base* your decision?
53. Which side is the *base* of a triangle?
54. We cannot think him a *base* man.
55. Do not look for *wrong* or evil.
56. The whole thing seems *wrong.*
57. They *wrong* themselves who *wrong* others.
58. *Well!* if you feel *well* enough *walk* with me to the old *well* by the *garden walk.*
59. The boys came *in* the *fore part* of the day.
60. My father was *kind* at *all times.*
61. *Where* have I seen you *before?*
62. When possible pass *behind others,* not *before them.*
63. His task is *hard* and he works *hard* at it.
64. Children *like* to imitate *those* they *like.*
65. It *matters little* that I am *little.*
66. You *need* more than money.
67. Your *need* is *greater* than *mine.*
68. Unless you *milk* the cow we shall have no *milk* for *supper.*
69. This *cork* is *too small* to *cork* the bottle.
70. The *train crew run* the *same run daily.*
71. We *housed* ten soldiers in *our house.*
72. The police *dog* his *steps* everywhere.
73. *Time* me to see *how fast* I write.
74. The boat *has* a big *sail* and *sails fast.*
75. The boys *work* in the *box factory.*

CHAPTER IV

PHRASES, SUBJECTS AND PREDICATES

STUDY 23

Adjectival and Adverbial Phrases*

Frequently a group of words is used instead of a single part of speech. Compare the following pairs of sentences:

1. (a) An honorable man is respected.
   (b) A man of honor is respected.
2. (c) The men found a large iron bar.
   (d) The men found a large bar of iron.
3. (e) The boys started homeward immediately.
   (f) The boys started for home at once.

What part of speech is *honorable?* What does it modify? In the sentence following, what words do the same work as *honorable?* What part of speech is *of?* Between what two words does *of* show relation?

Find similar examples in the second pair of sentences.

A group of words, doing the work of one part of speech, not containing a subject and predicate, is a phrase.

A phrase consisting of a preposition and the word or words which it brings into relation with some other part of the sentence is a prepositional phrase.

*At the discretion of the teacher, this study may be left until after Study 105.

Now study sentences (e) and (f) above. Find the phrase that takes the place of *homeward.* Of *immediately.* What part of speech is *homeward? Immediately?* Then the prepositional phrases, *for home* and *at once,* do the the work of what part of speech?

Similarly, the prepositional phrases, *of honor* and *of iron,* do the work of what part of speech?

For simplicity, a prepositional phrase that does the work of an adjective is called an *adjectival phrase,* and one that does the work of an adverb is called an *adverbial phrase.**

In the following list separate the adjectival and the adverbial phrases; also write each preposition, and state between which words it shows relation:

4. The handle of the teapot is made from the ivory tusk of an animal.
5. The package on the table came from Europe.
6. Open the door of the stable.
7. Come into the library and sit by the fire.
8. You must bring the wood from the shed into the house.
9. You may play in the yard during recess.
10. Put the chair on the rug by the table.
11. Run from this post, through the yard, to the walk.
12. A column of smoke rose in the air.
13. The answer to this question is on the board.
14. The prisoner was a man of good family.
15. The elm in our woods is covered with a rough bark.

*These are the common uses of the prepositional phrase. Other uses will be studied later.

Sometimes the preposition consists of two or more words; as, *out of, in place of, up to, down from, in front of,* etc.

STUDY 24

Simple and Complete Subjects

Consider the following sentences:

1. Bells ring.
2. The church bells ring.
3. The fire bells ring.
4. The joyous wedding bells ring.

What is the subject of the first sentence? Of the second? Of the third? Of the fourth? What is the predicate of each?

What one word names the subject of the thought in each case? What, then, is the principal or necessary word in each subject?

Similarly, find the words necessary to indicate the subject of the thought in each of the following:

5. My Uncle James came to-day.
6. The Declaration of Independence was adopted by Congress, July 4, 1776.

The necessary word or group of words in the subject is the simple subject.*

The complete subject is the simple subject with all its modifiers.

From the following sentences copy the complete subject of each, and underline the simple subject:

1. The sullen clouds scud across the sky.
2. A thousand hearts beat happily.

*The pupil can now see that the simple subject may be a noun, a pronoun, or a group of words used as a name. Some call the simple subject the *bare subject*. The N. E. A. committee calls it the *subject substantive*.

3. The old gentleman had shut the house door.
4. Our friends have gone to the city to visit.
5. A forest ranger was going through the woods.
6. The elders of the city came to the field.
7. A man standing at the gate caught the horse by the bridle.
8. The cries of the lonely child grew clearer.
9. One cold night an Arab sat in his tent.
10. The principal conquests of the Romans were achieved under the republic.
11. After a long time the lord of those servants cometh.
12. In front of the house is a fine orchard.
13. After dinner they resumed their journey.
14. Here comes the master!
15. How many boys have read the story?
16. Was your brother at school to-day?
17. Lead Thou me on.
18. Which of these boys is the oldest?
19. What were these little boys quarrelling about?
20. Bring me your books and papers.
21. A hole in a log is the squirrel's home.
    And a merry fellow is he.
    He works all day from morn to night.
22. To-day's paper has an interesting story.

STUDY 25

Simple and Complete Predicates

Consider the following sentences:

1. Birds fly.
2. Birds are flying through the air.
3. Birds fly into the trees at night.

What is the subject of each sentence? What is the

predicate of the first sentence? The second? The third? What are the principal or necessary word or words in each predicate? What part of speech is the simple or bare predicate of each sentence?

The necessary word or group of words in the predicate is the simple predicate.*

The simple predicate with all its modifiers is the complete predicate.

From the sentences in Study 24, copy the complete predicate and underline the simple predicate.

Tell the kind of each of the following sentences; separate the complete subject from the complete predicate; then underline the simple subject and the simple predicate:

1. A small party of the soldiers followed me.
2. With much labor our fathers felled the forests.
3. Who paints with gold the roadside weeds?
4. There goes the best man in town.
5. Tempt me not.
6. My golden spurs now bring to me.
7. At length the spring brought warm showers.
8. In this dense wood the robbers took refuge.
9. George, how can you say that!
10. The surface of the lake is a moving picture.

*The N. E. A. committee calls the simple predicate the *predicate verb*.

CHAPTER V

NOUNS

STUDY 26

The Proper and the Common Noun

1. The children are playing in the yard. 2. Maud, Ruth, and Frank are playing in the yard. 3. The family have gone to the city. 4. The family have gone to New York. 5. The Mississippi is the largest river in the United States.

What is a noun? Make a list of the nouns in the above sentences, dividing them into two groups: those that are special names, or names of particular persons, places, or things; and those that are general names, or names common to a class of persons, places, or things.

A noun that is the name of some particular person, place, or thing is a proper noun.

A noun that is applicable to any one of a class is a common noun.

The complete name of any person, place, or thing is taken as one word: *Lake Superior, John Smith, Richard the Lion-hearted.*

Make a list of the proper nouns, and another of the common nouns in the following sentences:

1. Rosa Bonheur was born at Bordeaux, France.
2. Daniel Defoe wrote "Robinson Crusoe."
3. Christopher Columbus, a navigator from Genoa, discovered the New World in 1492.
4. He made four voyages across the Atlantic.
5. My brother John has just returned from Florence, Italy. He left his wife and daughter in Paris.
6. Laura took care of the stranger from the moment she came, but Aunt Jane went home to Atlanta.
7. Anthony Van Dyck became the favorite pupil of Rubens. His portraits are masterpieces.
8. He visited Antwerp, but his home was in England.
9. Among his most distinguished portraits are those of Charles I.
10. Mr. Young took down a huge bunch of keys.
11. Robin Hood waited upon King Edward I.

STUDY 27

Review of Parts of Speech

Find the pronouns in these selections, and tell for what noun each stands. Find three examples of each of the other parts of speech:

"Nearly every bird has a trade. Some are carpenters; others are masons, weavers, tailors, basket makers, etc. It is only when building their nests that birds work at their trades. Then you may see the woodpecker hammering with his chisel-like bill, making a home in some dead tree. You can hear his strokes a long way through the woods. The chips fly from beneath his strong blows."

"Shoo, chickies! Shoo! There! Now they're all in, and I hope they won't get out again."

Dolly shut the gate and went into the house. She had left

open the gate that kept the chickens out of her mother's garden, and had had a hard time getting them back where they belonged.

STUDY 28

The Collective Noun

1. The peaceful herd pastures over the wide prairie. 2. The committee was composed of three men and two women. 3. A flock of geese was on the pond. 4. The hunters started a covey of quail.

From these sentences make a list of the nouns that designate several things as one.

A noun that denotes a group considered as one is a collective noun.

Find all the collective nouns in these sentences:

1. The herd ran violently down a steep place into the sea.
2. His army is a ragged multitude.
3. The man bought a span of horses.
4. I have bought five yoke of oxen.
5. Plates of steel are riveted to the side of the ship.
6. The congregation rose and quietly left the church.
7. The mob rushed madly down the street.
8. All the country cried hate upon him.
9. Did his regiment march past this morning?
10. On a cool afternoon the boys sauntered down the lane.
11. How quickly the crowd gathered!
12. The whole class studied the wrong lesson.
13. Our team is still in the lead.
14. A tribe of Indians live in the valley.
15. The fleet of nine vessels was lost.

STUDY 29

Analysis and Parts of Speech

Analyze the preceding sentences by telling the kind of sentence, the subject, and the predicate. Tell, also, the part of speech of each word.

STUDY 30

The Collective Noun

Write sentences containing collective nouns that relate to the following objects: cattle, soldiers, deer, chickens, bees, men, birds, and students.

Find five collective nouns in the books you are reading.

CLASSES OF NOUNS

1. *Kinds.**
   a. Proper
   b. Common
   c. Collective (a sub-class included in both proper and common nouns).

STUDY 31

Number of Nouns

1. A fair little girl sat under a tree. 2. The fair little girls sat under the trees. 3. The men explained their purposes.

*It has been usual to make another class or sub-class of nouns to include names of actions, qualities, or states of mind considered apart from material things and called abstract nouns. As this has little grammatical value, it is simpler to treat them as common nouns.

4. They shook the depth of the desert gloom
With their hymns of lofty cheer.

5. Every flock has one black sheep. 6. My father feeds his flocks.

Classify the nouns in the above sentences according as they denote one or more than one.

That form or use of a word that indicates one or more than one is number.

Singular number denotes one.

Plural number denotes more than one.

RULES FOR THE FORMATION OF PLURALS OF NOUNS

1. When the final sound of a singular noun joins easily with the *s* sound, the plural is formed by adding *s* only.

2. Nouns ending in *s, sh, ch* (soft), *x,* and *z* form their plurals by adding *es;* as, gases, sashes, churches, foxes, fezes.

3. Nouns ending in *y* preceded by a consonant change *y* into *i* and add *es;* as, ladies, lilies, daisies. When *y* is preceded by a vowel, the plural is formed in the usual way; as, boys, valleys, delays.

4. Some nouns ending in *f* and *fe* follow the general rule; as, roofs, waifs, safes; but the following change *f* into *v* and add *es:* beef, calf, elf, half, knife, leaf, life, loaf, self, sheaf, shelf, thief, wharf, wife, wolf.

5. Nouns ending in *o* preceded by a consonant generally add *es* to form their plurals; as, potatoes, tomatoes. To this rule there are several exceptions; albinos, altos, banjos, cantos, casinos, chromos, dynamos, embryos, folios, halos, lassos, mementos, octavos, quartos, rondos, stilettos, tyros, pianos, solos, sopranos, etc.

Write the plural of each of the following nouns:

Motto, ash, gulf, fife, waltz, dish, loss, box, hiss, bottle, brush, monarch, arch, hoof, hero, chief, chromo, duty, grass, scarf.

STUDY 32

RULES FOR THE FORMATION OF PLURALS—CONTINUED

6. Some nouns form their plurals by changing the principal vowel; as, men, mice, teeth, feet, etc.

7. Letters, figures, and signs add the apostrophe and *s* to form their plurals; as, *l's, t's, 4's, +'s.*

8. A few nouns have two plural forms with different meanings; as, brothers, brethren; dies, dice; indexes, indices, pennies, pence; peas, pease; fishes, fish.

9. Several nouns have the same form for both singular and plural; as, sheep, deer, swine, quail, grouse, trout, and salmon.

10. Some compounds form their plurals in the usual way: as, cupfuls, doorways; more commonly the chief part takes the plural; as, sons-in-law, courts-martial; and a few change both words; as, men-servants.

11. Proper nouns take *s* or *es* but do not change internally: as, the Henrys, the Joneses, the Neros. When preceded by titles proper nouns may pluralize either the title or the surname; as, the Mr. Browns, or the Messrs. Brown; the Miss Wilsons, or the Misses Wilson.

12. Of nouns of foreign origin some retain the foreign inflection; as, analysis, analyses; stratum, strata; tableau, tableaux. Others have both the English and the foreign plurals, as, cherub, cherubs, or cherubim; bandit, bandits, or banditti.

Write the plural of each of the following nouns:

desk	Miss Brown	cargo	man-servant
slab	bog	ox	Mr. Smith

church	gas	man	swine
leaf	beech	folk	goose
roof	wolf	deer	mouse
wife	self	formula	chick
arch	hoof	salmon	potato
penny	fly	trout	piano
brother-in-law	eyelash	gold	spoonful
lunch	lily	valley	relay
pea	Mr. Bond	sheep	hero
Miss Watson	Mrs. Tate	Thomas	Alfred

STUDY 33

Number

In the following, tell the number of each noun:

1. Lazy sheep, pray tell me why
   In the pleasant fields you lie.
2. The dew was falling fast, the stars began to blink;
   I heard a voice; it said, "Drink, pretty creature, drink!"
3. Down the bright stream the Fairies float,—
   A water-lily is their boat.
4. Why do bells for Christmas ring?
   Why do little children sing?
5. Oh, hush thee, my baby,
   The night is behind us.
6. Here on this beach a hundred years ago,
   Three children of three houses. Annie Lee,
   The prettiest little damsel in the port.
   And Philip Ray, the miller's only son,
   And Enoch Arden, a rough sailor's lad
   Made orphan by a winter shipwreck, play'd.

—TENNYSON.

STUDY 34

Gender

Group the following nouns in three classes: those denoting the male sex; those denoting the female sex; and those that represent things without sex.

Men, queen, niece, bachelor, book, stone, pencil, wife, father, hen, barn, horse, gentleman, maid, husband.

That form of a noun or of a pronoun that indicates sex is gender.

Names of males are of masculine gender.

Names of females are of feminine gender.

Names of things without sex are of neuter gender.

STUDY 35

Review of Number and Gender

Tell the number of each noun and pronoun in the following; also the gender when the form denotes gender:

1. These people are men.
2. Good night, little girl, good night.
3. Cool shades and dews are round my way.
4. The trees are shedding their leaves.
5. O make her a grave where the sunbeams rest,
   When they promise a golden morrow.
6. The little bird sits at his door in the sun.
   He sings to the wide world and she to her mate.

(NOTE.—It is unnecessary to refer to the gender of a noun unless the form of the word shows that it is masculine or feminine.)

7. Bright star! would I were steadfast as thou art.

8. Eat thou not the bread of him that hath an evil eye.

9. Feelest thou not, O World, the earthquake of a chariot thundering up Olympus?

10. A thousand flowers enchant the gale
With perfume sweet as love's first kiss.

11. We have no slaves at home.

12. God is thy law.

13. Prayers and tears have moved me, gifts could never.

14. Fools rush in where angels fear to tread.

15. Freely we serve because we freely love.

16. The mellow year is hasting to its close.
The little birds have almost sung their last;
Their small notes twitter in the dreary blast.

17. At last one night it chanced
That Annie could not sleep, but earnestly
Prayed for a sign, "my Enoch, is he gone?"

18. Six years have passed,—a long time for a boy and a dog; Bob Ainslie is off to the wars; I am a medical student and clerk at Minto House Hospital.

19. She looked sixty, and had on a mutch, white as snow, with its black ribbon; her silvery, smooth hair setting off her dark gray eyes—such eyes one sees only twice or thrice in a life time, full of suffering, full also of the overcoming of it; her eyebrows black and delicate, and her mouth firm, patient, and contented.

20. He recovered and thenceforth led a quiet, retired life in the country, in the companionship chiefly of women.

STUDY 36

Personification

Sometimes we refer to things without life as though they had life and sex. This treatment is called per-

sonification. When the name of a personified quality, emotion, or thing is regarded as a proper noun, it begins with a capital letter.

Find the examples of personification in the following:

1. Old Year, you must not die.
2. The hoary Thames wanders along in his silver-winding way.
3. A Maple Leaf whose gown was red
   Glanced gaily at her neighbor.
4. Haste thee, nymph, and bring with thee
   Jest, and youthful Jollity,
   Sports that wrinkled Care derides,
   And Laughter holding both his sides.
5. My mother Earth!
   And thou, fresh breaking Day, and you, ye Mountains,
   Why are ye beautiful?
6. Hope, enchanted, smiled and waved her golden hair.
7. How wonderful is Death, Death and his brother Sleep!
8. Said the Wind to the Moon, I will blow you out.
9. Let not Ambition mock their useful toil.
10. "Where is Winter, with his snowing,
    Tell us, Spring?" they say.
11. Which remark, Ice, not hearing, knew nothing about.
12. Water gurgled, and giggled, and made no answer.
13. "Beggarly wanderers!" echoed Snowflake.
14. Lady Moon, Lady Moon, where are you roving?

GENDER OF NOUNS

1. Masculine. 2. Feminine. 3. Neuter.

STUDY 37

A Review in Analysis

Find the subject and the predicate of each of the following sentences:

1. The trees are shedding their leaves.
2. The dog is a pointer.
3. Poor little Gluck waited very anxiously.
4. Charles Dickens was born at Portsmouth.
5. This extraordinary letter made us very curious.
6. The Scotch King lay sick and discouraged in a lonely shed.
7. Robert Bruce watched the patient efforts of a spider
8. Bruce sprang to his feet.
9. A great green worm crawled across our path.
10. Moths and butterflies are among the loveliest things living.
11. Ants, bees, and wasps belong to the same family of insects.
12. Robert had been at the farm nearly a week.
13. Mr. Spencer invited him to take a drive.
14. A large basket was in the buggy.
15. Some chopped carrots and turnips were in the basket.
16. Mr. Spencer took these to the sheep for a treat.
17. The pasture was large and green.
18. Four horses stood near the fence under a large tree.
19. These horses came up to share the carrots.
20. The horses hunted in Mr. Spencer's pockets for lumps of sugar.
21. Down swept the chill wind from the mountain peak.
22. Simplicity in dress and manner shows refinement.
23. Him the Almighty Power hurled headlong.

STUDY 38

The Nominative Case

In each subject in Study 37 find the word or words that name that about which the predicate tells something.

Then find the verb of each predicate.

Notice that in each of these sentences there is, between the subject noun and the predicate verb, the relation of subject to predicate.

Later you will find that nouns and pronouns have other relations in the sentence.

That form or use of a noun or of a pronoun by which its relation to other words in the sentence is denoted is case.

The use of a noun or pronoun in the relation of subject to a verb is a nominative case.

STUDY 39

The Subject Nominative

Find each noun that is in the nominative case because used as the subject, and state the verb of which it is the subject:

1. The mother bird sings her sweetest song in the morning.
2. Nearly every bird has a trade.
3. The robin moulds in his nest an inner layer of mud.
4. The phoebe uses a mixture of mud and moss for her nest.
5. The eave swallows build rows of mud tenements beneath the eaves.

6. The climbing swallow uses wood and glue in his pretty little bracket-like basket.
7. Each tail feather is tipped off with a stiff, sharp point.
8. The great crested fly-catcher places his nest in a hollow limb.
9. Many thoughtless boys rob birds of their eggs and nests.
10. A stern voice was heard outside.
11. Moths fly at night.
12. Butterflies love the sunlight.
13. Prince Paris was a son of Priam, King of Troy.
14. All the kings and princes of Greece had bound themselves by an oath.
15. The dog sprang up and stood on his hind legs.
16. Has the last ray of sunshine departed?
17. A rolling stone gathers no moss.
18. The whole island was covered with wood.
19. From the trunk of the cocoa-palm, the natives of Ceylon build houses.
20. James and John study grammar.
21. My brother and his wife spent Sunday in St. Louis.
22. The captain of the ship was lost.

STUDY 40

Review of Parts of Speech

Classify the words in the preceding sentences as parts of speech.

STUDY 41

Parsing Nouns

Parse ten subject nouns found in Study 39.

ORDER OF PARSING NOUNS

1. Noun.
2. Kind.
3. Number.
4. Gender.
5. Case.
6. Relation.

The trees are shedding their leaves. *Trees* is a common noun, plural number, nominative case, used as the subject of the verb *are shedding.*

FORM OF TABULATION

Noun	Kind	Number	Gender	Case	Relation
Trees	com.	plur.		nom.	subject of verb "are shedding"

In written lessons abbreviations may be used. See list of abbreviations at the back of this book.

STUDY 42

The Predicate Nominative

Sometimes a verb does not make a complete predicate unless followed by one or more other words. Compare *The bird flies* with *The bird is.* Observe that the latter is incomplete in meaning unless one or more words are added; as, *The bird is a pheasant.*

In the same way study these examples:

A fish is an *animal.*

Frank is a *carpenter.*

Alice was the *heroine* of the story.

What part of speech is *animal? carpenter? heroine?* What word is referred to and explained by *animal?* By *carpenter?* By *heroine?*

A noun used to complete the predicate and to explain the subject is called a predicate noun, and is in the nominative case.

It will easily be seen that certain pronouns may also be predicate nominatives. For example:

It was *he*. You are *it*. That is *she*.

Find the predicate nominatives in the following:

1. Miss Emerson is my teacher.
2. Napoleon was a great general.
3. The dog is a faithful friend.
4. The man is a tailor.
5. Mary seems a woman.
6. Monday was a fine day.
7. Little Emma was considered a smart girl.
8. William McKinley was elected president.
9. The old man has become a confirmed invalid.
10. Are they good friends?
11. Is that man your brother?
12. The milk became cheese.
13. It was she.
14. Wind is air in motion.
15. James has become a doctor.
16. It is I.
17. Fannie, come here.
18. The giant smelt something.

STUDY 43

The Predicate Adjective

Study the following examples of incomplete predicates and notice how each is completed:

1. Tom was ——. Tom was *angry*.

2. The air feels ——. The air feels *warm*.
3. The night is ——. The night is *dark*.

What part of speech is *angry? warm? dark?* What word does each modify?

When an adjective is used to complete the predicate and to modify the subject it is called a predicate adjective.

In these sentences give, with reason, the case of every noun or pronoun used as a subject or as a predicate nominative. Remember that each predicate nominative completes the predicate and explains the subject. Find also the predicate adjectives:

1. Mary was a heroine.
2. Those boys have been soldiers.
3. Industry is the road to riches.
4. The harvest truly is plenteous.
5. The laborers are few.
6. The temptation had proved irresistible.
7. Some men are born great.
8. A French king was brought a prisoner to London.
9. His home appears a perfect palace.
10. Mary stood silent.
11. The flag is a signal.
12. The foe and the stranger will tread o'er his head.
13. The Lord judge between thee and me.
14. How wonderful is death!
15. Every man has his faults.
16. What sort of man is he?
17. This thing is the greatest error of all.
18. Good order, and not mean savings, produces great profit.
19. John is the better writer.

20. Neither John nor Henry was present.
21. Joseph and Mary will take a walk.
22. The intentions of these persons are uncertain.
23. Can Mary see the picture?
24. That man wore a large and shabby hat.
25. Sincerity is valuable.
26. An idea suddenly occurred to me.
27. The service was impressive.
28. His younger days were spent in England.
29. Charles is a boy of nine years.
30. The Atlantic separates the Old World from the New.
31. Sweet was the sound.
32. The lark is gay.
33. How happy are the children!
34. His armor is his honest thought.
35. Genius is eternal patience.
36. The robin and the bluebird piping loud,
Filled all the blossoming orchard with their glee.
37. Every window and crevice of the barn seemed full of the treasures of the farm.
38. His carelessness is somebody's loss.
39. Ah! gentlemen, that thing was a dreadful mistake.
40. *There is a large bird in that tree.
41. There are giants in the land.
42. There fell a frost.
43. By the yellow Tiber was tumult and affright.
44. James was declared a mortal and bloody enemy, a tyrant, a murderer, and a usurper.
45. The Giant Killer's exploits are wonderful.
46. On the lawn the snow lay white and deep.
47. Frank's mother felt very proud and happy.

*Sometimes *there* and *it* are used with no meaning, merely as introductory words, taking the place of the subject which is found in some other part of the sentence. When so used they are called *expletives*.

STUDY 44

Parts of Speech

Tell the part of speech of each word, and the kind of each sentence, in the first twenty of the preceding sentences.

STUDY 45

Review of Predicate Nominatives and of Predicate Adjectives

Write ten sentences each containing a noun or a pronoun used as a predicate nominative, and five sentences each having a predicate adjective. Underline the examples.

STUDY 46

The Appositive

1. Mr. Smith, the jeweler, is ill. 2. Mr. Smith, the baker, has good bread.

Of what use in each of these sentences is the part immediately following *Mr. Smith,* and set off by commas?

A noun used to explain a preceding noun or pronoun is said to be in apposition with it and agrees with it in case. The appositive always follows the word it explains.

The man was Mr. Wilson, the miller; miller is a noun in apposition with *Mr. Wilson,* therefore in the nominative case, because *Mr. Wilson* is in the nominative case.

Find the nouns in apposition in these sentences:

1. Mary, the seamstress, is at our house.
2. Henry and George, my brothers, belong to a boat club.
3. The conqueror of Mexico, Cortez, was cruel in his treatment of Montezuma.
4. John, the beloved disciple, reclined on his Master's breast.
5. Joseph, my son, has entered college.
6. Jack, the sailor, saved the man from drowning.
7. A French woman, the daughter of the commander, was on board.
8. Mr. Smith, the carpenter, is building a piazza for us.
9. John, the messenger, brought us no package.
10. She is Jane, the brightest student.
11. That tree, a sturdy oak, was struck by lightning.
12. That man is Dr. James, the physician.
13. Mary is my sister.
14. That man seems to be Mr. French, a colonel in the late war.
15. This is Julia, the maid.
16. The first man on the boat was the sailor, Hans Hanson.
17. The studious girl became a good scholar and valedictorian.
18. The story, "Black Beauty," is very interesting.
19. Henry the Eighth, King of England, was father of Queen Elizabeth.
20. Roosevelt, the rough-rider, became president.

STUDY 47

The Nominative Case

In the preceding sentences, give the reason for each example of the nominative case.

STUDY 48

The Appositive

Write ten sentences, each containing a noun in apposition with a noun used as subject or as predicate noun, and underline the appositives.

STUDY 49

The Nominative of Address

Some nouns are used independently of the rest of the sentence. When they are thus used they are in the nominative case. There are three ways of using a noun independently. See Study 50.

A noun that represents the person or thing spoken to is a nominative of address.

John, close the door.

Give the construction of the italicized nouns, *i. e.,* give the case and relation.

1. *Mary, John* has the boat ready.
2. *Patsy boy,* stop crying a minute.
3. "Who is your *neighbor* in No. 32, *Mr. Kenneth?*" I asked.
4. *Annie,* my *girl,* cheer up, be comforted.
5. "Oh," she cried, "dear *Philip,* wait a while."
6. *Bob* took the dead dog up, and said, "*John,* we'll bury him after tea."
7. *Master John,* this is the *mistress.*
8. Roll on, thou deep and dark blue *Ocean,* roll.
9. *May,* has *James* mastered the horses?
10. *Jane,* are you the *sister* of Mrs. Stearns?

STUDY 50

The Nominative by Exclamation

Some nouns are used independently, simply by exclamation.

Tell the construction of each italicized word:

1. Oh, happy *love!* where love like this is found!
   Oh, heartfelt *raptures! bliss* beyond compare!—BURNS.
2. Old *age,* the *graybeard!* well indeed I know him.
3. O *Scotia!* my dear, my native *soil!*
   For whom my warmest *wish* to Heaven is sent.—BURNS.
4. A *tory!* a *tory!* a *spy!* a *refugee!* hustle him! away with him!—IRVING.
5. And *Philip* asked,
   "Then you will let me, *Annie?*"
6. "O, shrieve me, shrieve me, holy *man!*"
   The *Hermit* crossed his brow.—COLERIDGE.
7. Oh! that *flagon!* that wicked *flagon!* what excuse shall I make to Dame Van Winkle?—IRVING.
8. A *light* broke in upon my brain.
   It was the *carol* of a bird.—BYRON.
9. Knowing well captivity,
   Sweet *bird!* I could not wish for thine!—BYRON.
10. *Christopher,* the *lord* of the castle, arose in wrath.
11. *O Father,* the pig, the *pig!* do come and taste how nice the burnt pig eats.—LAMB.
12. Oh, you good *Rico!* we will gladly stay if it will give you pleasure.
13. "Six hundred *pennies!*" repeated *Stineli* in amazement. "Think of a boy with so much money!"

USES OF THE NOMINATIVE CASE

1. Subject.
2. Predicate Noun.

3. Appositive with a Noun in the Nominative Case.

4. Independent.

a. Nominative of Address.

b. Nominative Absolute. See Study 170.

c. By Exclamation.

STUDY 51

The Possessive Case*

1. Tom's dog is a collie. 2. Is that Clara's book? 3. The man's sheep are in the pasture.

What does the apostrophe indicate in the words, *Tom's*, *Clara's*, and *man's?*

What part of speech are these words?

The use of a noun or of a pronoun to indicate ownership is the possessive case.

Tell the construction of each of the italicized words in the following:

1. *Jack's hat* fell into the water.
2. The *motion* of the boat was not that of a steamer.
3. *Tom Platt's* huge rubber boot whirled across the boat and caught the *man's* uplifted arm.
4. Had it been one of *Nature's* own sunny spots, the *owl* would have swept back and forth across it.
5. I have read the *King's* proclamation.
6. *Neil's* good luck was on the way back to camp.

*In Latin this case is called the genitive and that term is recommended by the N. E. A. committee.

It should be pointed out that while a noun in the possessive case names something its chief work is to limit the meaning of another noun. It really does the work of a noun and an adjective.

7. The *girl's* lessons were very easily prepared.
8. Can you fight one of *King George's* men?
9. *Alice's* and *Jessie's brothers* are *soldiers.*
10. *George* gained refuge in his *father's* barn.

What is an appositive? What is the case of a noun that is in apposition with another noun in the nominative case? Similarly a noun in the possessive case may be in apposition with another noun in the possessive case; as, *I have bought Smith the grocer's house.* Why is the apostrophe not used with the first noun?

STUDY 52

The Possessive Case—(Continued)

The possessive form is sometimes used alone when the noun that it modifies in thought is omitted; as, *The book is Mary's.*

Parse the italicized words in the following:

1. The *crow's love* of variety is manifested in another way.
2. The *beaver's house* is the last *thing.*
3. My *brother James's* dog is a *collie.*
4. The largest *fish* in the basket was *Fred's.*
5. *Tom* was *John's favorite,* and *Jennie* was *Fan's.*
6. The *prize* for the Queen of Beauty was a *knot* of ribbon.
7. The *flag* was *England's pride.*
8. Your *sister Mary's shawl* was torn.
9. *Jane's* was on the table.
10. The *boy's* dog tore the *ladies'* coats.
11. The *king's countenance* changed.

STUDY 53

The Possessive Case—(Continued)

Find in your literature or story books ten sentences containing nouns in the possessive case.

STUDY 54

Rules for the Formation of Possessives

Nouns add the apostrophe (') and *s* to the nominative singular to form the possessive singular, and the apostrophe only to the plural to form the possessive plural. There are a few exceptions to this rule. When a singular noun ends in *s* sound, the possessive is often formed, for the sake of euphony, by the addition of the apostrophe only; as, *goodness';* and when a noun does not form its plural by the addition of *s* or *es,* the possessive is formed by the addition of apostrophe and *s;* as, *men's.*

In the possessive of compound nouns, the possessive sign is placed at the end of the word; as, *sister-in-law's.*

When two or more nouns denote joint possession of the same thing, the possessive sign is used only with the last noun; as, *Lord and Taylor's store.*

When two or more nouns denote separate possession of like things, each noun is followed by the possessive sign; as, *Alice's and Mary's cousins are not acquainted.*

Nouns that do not denote living things are seldom

used in the possessive case. These express the idea by the use of a prepositional phrase; as, *the top of the desk,* rather than, *the desk's top; the point of a pencil,* rather than, *the pencil's point.*

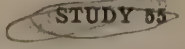
To this rule there are three exceptions, viz.: (1) established personification; as, *the ship's side;* (2) common idioms; as, *for mercy's sake;* (3) possessives of measure; as, *the day's work, a dollar's worth, at arm's length.*

Form the possessive of each of these nouns and use them in sentences:

Sailor, Mary, King of England, chimney-sweep, carpenter, girl, Brown & Co., foxes, father in-law, Bryant, ladies, women.

USES OF THE POSSESSIVE CASE

1. Possessive Modifier.
2. Appositive with a Noun in the Possessive Case.



The Object of a Verb

In the sentence, *The dog seized the rabbit,* the word *rabbit* completes the meaning of the verb by telling what was seized. To say *The dog seized,* would mean but little unless we know what he seized. *Rabbit* names the object of the action expressed by *seized.* In the sentence, *The dog barked,* the sense is complete because the dog could not possibly bark anything.

The word standing for the thing that is the object of the action denoted by the verb is the object of the verb.

Copy the verb and its object in each of these sentences. Then make a second list giving the other incomplete predicate verbs and the predicate nominative or other word that completes the predicate:

1. John struck James.
2. I ate the apple.
3. The apple is a fruit.
4. Jane wrote the letter.
5. The boys studied their lessons.
6. That book is a novel.
7. These things are the beginning of fox-ways.
8. He carried the prize away.
9. He took the trap from the fox's legs.
10. The quiet opening in the woods is always a pretty scene.
11. The fox has spent his life actively.
12. Mr. Spencer invited him.
13. They began their hunting by lying in ambush about the nearest farm.
14. Sometimes the mother told strange stories.
15. The dog with the big voice must be old Roby.
16. We may pass the gentleman.
17. You are the older child.
18. The tadpole becomes a frog.
19. Sometimes two or three families build a single large house.
20. The second boy found the owl.
21. I have caught you.
22. The animals were deer and buffalo.
23. He looked about, but he saw only the old woman, the lame boy, the mother with her child, and the beautiful woman.

24. The dog is a spaniel, and Tom owns him.
25. We drove the horses through the lane.
26. I learned the wisdom of this advice.
27. Always he was growing fruit and vegetables.
28. The girls saw us.
29. I called a wood-mouse out from his den under a stump.
30. We cannot forget you.
31. Mowéen, the bear, is a peaceable fellow.
32. The wood is maple or oak.
33. We saw you and James and Elsie.
34. People seldom went down that way; the road was steep, and there was an easier way at the other side.
35. Their device is a good machine.
36. The mother folded her hands on her breast and said the words of a prayer.
37. Sometimes they approached the house.
38. At dusk I turned the canoe.
39. The call of the male bird is a low whistle.
40. He has patience and care.
41. I reached the junipers.
42. The crows found him in a pine grove.
43. He heard a flock of crows.
44. A lynx likes bear meat.
45. The orioles were weaving the last threads into their nest.
46. That same day I carried out some bright bits of ribbon.
47. No accident ever befell them.
48. I took the remainder down.
49. Br'er Rabbit thumped the earth.
50. I left a generous pinch of salt for him.

In these sentences, what two parts of speech are used as objects of verbs?

STUDY 56

Review of Parts of Speech

Tell the part of speech of each word in the last twenty sentences in Study 55.

STUDY 57

Review of Predicate Nouns, Predicate Adjectives, and Objects of Verbs

Write ten sentences containing predicate nouns or predicate adjectives, and underline each example.

Write ten sentences containing either nouns or pronouns used as objects of verbs.

STUDY 58

The Objective Case After the Preposition

There are other uses of the objective case closely allied to that as object.

What is a preposition?

The noun or the pronoun that the preposition brings into relation with some other word in the sentence is in the objective case.

He walked toward town. *Toward* shows the relation between *town* and *walked.* *Town* is in the objective case because it is the object of the relation expressed by the preposition *toward.* A preposition may be used with several nouns in the objective case: as, *The man shot at the rabbits, birds, and ducks.*

In the following, find the prepositions, and give the construction of the nouns in the objective case:

1. The most famous dog in America was Owney, the postal dog.
2. He traveled with the mail bags from one end of the country to the other.
3. He even went to Alaska and across the Pacific Ocean.
4. He would follow the mail bag to the station and jump into the postal car.
5. At last he died of old age and was buried in a flower garden.
6. A costly marble fountain was erected to the memory of the faithful little dog, and a bronze statue of "Grey-Friar's Bobby" sits on top of it.

STUDY 59

Prepositions and Objects

Find in your story books ten prepositions, and the nouns or pronouns in the objective case because used with them. With a curved line connect the preposition and its object.

STUDY 60

The Appositive

What is an appositive? What is the case of a noun in apposition with one in the nominative case? With one in the possessive case? Then, what should you infer to be the case of a noun in apposition with one in the objective case?

Tell the construction of the italicized nouns:

1. The *children* love their *dog, Fido.*
2. *Ireland, Erin, the Green Isle,* was my native *home.*
3. The *boys* passed *Dr. Janson,* the *minister.*
4. I used Mary's *sled,* and he used *John's.*
5. *John* sang with *Mrs. Smith,* the *soprano.*
6. *Mary,* the *maid,* married *Peter,* the *coachman.*
7. I bought the book at *McClurg's.*
8. You may walk down the *street* to the *corner* of *Broadway* and buy *candy* of his *cousin, Jane Morris.*

STUDY 61

Case and Relation

Give the case and relation of all italicized nouns in the following:

The *whole* of this *valley* belonged to three *brothers, Schwartz, Hans,* and *Gluck. Schwartz* and *Hans,* the two elder *brothers,* were very ugly *men,* with overhanging *eyebrows* and small, dull *eyes.* They lived by farming the Treasure Valley, and very good *farmers* they were. They killed *everything* that did not pay for its *eating.* They shot the *blackbirds,* because they pecked the *fruit.* They poisoned the *crickets* for eating the crumbs in the *kitchen.* They worked the *servants* without any *wages.* It would have been very odd if, with such a *system* of *farming,* they hadn't become very rich; and very rich they did become. They had *heaps* of *gold* lying about on their *floors,* yet they had never given a *penny* or a *crust* in *charity.*

The youngest *brother, Gluck,* was as completely opposed, in both *appearance* and *character,* to his *seniors* as could possibly be imagined or desired. He was not above twelve years old fair, blue-eyed, and kind in *temper* to every living *thing.*

(Adapted.) —RUSKIN.

STUDY 62

The Indirect Object

1. She told the children a story. 2. The conductor gave the boy the change.

Give, with reason, the case of *story;* of *change.* What does the noun *children* tell? The noun *boy?* Which is more closely connected with *told, story* or *children?* With *gave, change* or *boy?*

The noun or pronoun that tells to or for whom or what an action is performed, where the preposition is not used, is the indirect object of the verb. The indirect object is in the objective case.*

They told their father the truth; truth is the object of the verb *told,* and *father* is the indirect object because it tells *to whom* they told the truth. In other words, *father* is in the objective case because it is the indirect object of the verb *told.*

Parse the nouns in these sentences:

1. Pass your brother the bread.
2. You must tell your mother the truth.
3. Did Mr. Jones give Julia the horse?
4. The clerk secured the room.
5. Her friend took Helen the shawl.
6. He left Sarah his money.
7. They showed Catherine the goods.
8. Mrs. Tamer bought Jane three yards of lace.
9. Give the conductor your ticket.
10. Father bought her the horse.

*The N. E. A. committee call this the *dative* case.

STUDY 63

Indirect Object

Write five sentences containing indirect objects.

What is the difference between a predicate noun and an object? Use these words as predicate nouns: bread, ball, chair, tree, garden.

STUDY 64

Punctuation of the Appositive

Notice the punctuation of the appositives in Studies 60 and 61.

Make a rule for punctuating the appositive.

Compose or find five other sentences each containing an appositive and punctuate them correctly.

STUDY 65*

The Objective Complement

They made the path straight.

Consider the use of *straight* in this sentence. It tells the changed condition of the path through the *making*. Notice the difference between, *They made the straight path,* and *They made the path straight.* In the latter, the verb *made* in itself does not fully express the action, but needs the additional idea *straight. They made the path straight,* or *They made straight the path,* means they *straightened* the path.

*Studies 65, 66, 67, 68 may be deferred if thought too difficult at this time.

Compare with this the use of *president* and *leader* in: *They elected him president,* and *The boys chose him leader.* Such completion of the verb is called an objective complement, because it completes the predicate and modifies or explains the object.

A word or group of words that shows what the object is made or thought to be through the action of the verb is an objective complement.

There can be no objective complement apart from an object. Distinguish object, predicate noun, and objective complement.

A noun or a pronoun used as an objective complement is in the objective case.

Find the objective complements in these sentences. Give the case and relation of each noun in the objective case:

1. They called him captain.
2. The men painted "The Louise" white.
3. The boys elected John umpire.
4. The teacher chose Mary valedictorian.
5. The artist made the picture beautiful.
6. He was called a brave man.
7. The ploughman made the furrows parallel.
8. The convention nominated William McKinley for president.
9. The delegates elected a soldier vice-president.
10. The place was chosen by the Bradstreet family.
11. John made the stick pointed.
12. Susan called him her brother.

STUDY 66

The Objective Complement

What parts of speech are used as objective complements in Study 65?

What parts of speech can be used as objects of verbs?

Write five sentences containing objective complements, and underline each example.

STUDY 67

Case and Relation of Nouns

Give the case and relation of each of the italicized words:

1. I called on *Tom*, the *tinker*.
2. *Miss Marble*, your *teacher*, desires your *success*.
3. They chose *John*, my *brother*.
4. We call a *boy* a *hero* when he overcomes *temptation*.
5. You set the *children* a good *example*.
6. I think, my *friend*, you are wrong.
7. A *wasp!* run, or it will sting the *baby*.
8. This *house* is my *aunt's home*.
9. The acts of *Mary*, the *nurse*, are kind.
10. *Caesar*, the *conqueror* of Gaul, was brave and cruel.
11. The *boy* is an *artist*.
12. She teaches the *boys grammar*.
13. The *footsteps* of *time!* who can follow them?
14. Your *book* is on the *table, Clara*.
15. The *boy* handed his *sister* the *book*.
16. This *work* is the *sewing* of *John*, the *tailor*.
17. They made *Smith mayor* of the *city*.

18. He left *Sarah* his *money*.
19. The *girl* ran a *needle* into her *finger*.
20. *Fred* loved *Hilda*, his *sister*.
21. His *mother* gave the *children directions*.
22. The *man* is a *tailor*.
23. She was elected *principal* of the *school*.
24. *Edison* is an *inventor*.
25. He knew the *haunt* of every *beast* and *bird*.
26. *Webster's dictionary* may be bought at *Wilson's bookstore*.
27. She seems a good *woman*.
28. The *spider* is a small *insect*.
29. A cunning *man* was the *cobbler*.
30. We made *Henry steersman*.

STUDY 68

Nouns Used as Adverbs

What is an adverb? What parts of speech do adverbs modify?

Find twenty sentences containing adverbs.

The wall is yards high. In this sentence what does the noun *yards* express? Of what word does it affect the meaning? *He walked ten miles.* Of what use is the word *miles? You should have come an hour sooner.* Explain the use of *hour*.

What three parts of speech here have their meaning modified by a noun? Then these nouns do the same work as what other part of speech? When nouns are thus used they can modify verbs, adjectives, and adverbs, just as adverbs do.

A noun used as an adverb to express measure, distance, weight, time, and the like is an adverbial objective, and is in the objective case.

Find the nouns used as adverbs in the following and tell what each modifies:

1. He lived seventy years.
2. The book was worth a dollar.
3. The bicycle weighed twenty pounds.
4. The train is six coaches long.
5. The hunters brought their game home.
6. The tower was sixty feet high.
7. This year old men shall reap the harvest.
8. The sugar weighed twenty pounds.
9. This year has been a very pleasant one.
10. The Civil War lasted four years.
11. We sailed a mile.
12. He came an hour too late.
13. The train will be here in an hour.
14. The street measured a mile.
15. Mary was fifteen minutes early.
16. You should have come a day sooner.
17. He lived a hundred and ten years.
18. He was very tired when he reached home.
19. The dog came home.
20. The club sang for an hour last evening.

STUDY 69

Case and Relation

Give the case and relation of the italicized words in the following:

1. *Benjamin Franklin* was born in 1706, so that he was now about ten *years* old. (2) His father was a *soap-boiler* and *tallow-chandler*, and resided in Milk Street. (3) Ben was a bright *boy* at his *books*.

4. The *child* is *father* of the man.

5. *Lawrence* and *Clara*, where were you last *night?*

6. Where were you, *Charley*, and dear little *Alice?*

7. Every *day* this bird whistled and warbled in a *mulberry* by the *door*.

8. *Aurora, goddess* of the *dawn*, is the young sister of *Diana*, the *queen* of *night*.

9. Two *years* after his *birth* he had been taken with his baby *sister, Eliza*, to the old *cathedral* and was there christened *Napoleon Bonaparte*.

10. *Applause* is the *spur* of noble *minds*, the *end* and *aim* of weak ones.

11. *Lotty*, the curly *terrier*, was asleep at my *feet*.

12. I had been sitting still a long *time* with my *work*.

13. The *grandmother* was full of *aches* and *pains* this *morning*.

14. Every *day*, from the *inside* of the *lighthouse*, three *pairs* of childish *eyes* watched the interesting spider *family*.

15. As the tiny ones grew larger, they began to build for themselves little webs in each *corner* of every *pane*.

16. Heigh ho! *daisies* and *buttercups!*

17. It was a *time* of *peace;* it was the poor *man's* golden *age*.

18. Gaston called the *dove Blanchette*.

19. For his bravery they made *Tim captain*.

20. *Olaf*, the *boy* of seventeen, was crowned *King* of *Norway*.

21. Every *day* the *distress* became sharper; every *day* the *murmurs* became louder.

22. *Mrs. Crawley*, the *rector's wife*, was a smart little *body*, who wrote this worthy *divine's sermons*.

23. Some ten *days* after the above *ceremony*, three young *men* of our *acquaintance* were enjoying that beautiful *prospect* of bow windows on the one *side* and blue *sea* on the other, which *Brighton* affords the traveler.

24. I have done the *state* some *service*.

25. But yet the *pity* of it, *Iago!* O *Iago*, the *pity* of it, *Iago!*

26. Give thy *thoughts* no *tongue*.

27. A poor *widow* and her two *boys* were one *evening* returning *home* to the *village* from a neighboring willow *bed*.

28. Beyond the *brook* is *Doctor Miller's* herd of *Jerseys*.

29. The best of all were the cozy talks we had in the twilight, *Mamma* and *I*, when she was rested and all the day's worry was over.

30. Last *December*, Papa came home to dinner one *day*, exclaiming, in great glee, "I've found old Joe!"

31. This *winter* she has plenty of time to sew, for *Grandpapa* needs little done for him except at *night* and *morning*.

32. That kind woman made each *child* a good *suit*.

33. The boys chose him *captain*.

34. They made the *house* a beautiful *home*.

35. Time makes the worst *enemies friends*.

36. Oliver Wendell Holmes called *Boston* "The *Hub* of the *Universe*."

USES OF THE OBJECTIVE CASE

1. Object of Verb.
2. Object of the Relation Expressed by a Preposition.
3. Appositive with a Noun in the Objective Case.
4. Indirect Object.

5. Objective Complement.
6. Nouns used as Adverbs.

NOUNS

1. *Kinds:*

   a. Proper.
   b. Common.
   c. Collective (included in both Proper and Common).

2. *Modifications:*

   a. Number.
      (a) Singular.
      (b) Plural.
   b. Gender.
      (a) Masculine.
      (b) Feminine.
      (c) Neuter.
   c. Case.
      (a) Nominative.
      (b) Possessive.
      (c) Objective.

3. *Uses of the Nominative Case:*

   1. Subject.
   2. Predicate Nominative.
   3. Appositive with a Noun in the Nominative Case.
   4. Independent.

4. *Uses of the Possessive Case:*

   1. Possessive Modifier.
   2. Appositive with a Noun in the Possessive Case.

5. *Uses of the Objective Case:*

   1. Object of a Verb.
   2. Object of the Relation expressed by a Preposition.
   3. Appositive with a Noun in the Objective Case.
   4. Indirect Object.
   5. Objective Complement.
   6. Nouns used as Adverbs.

CHAPTER VI

PRONOUNS

STUDY 70

The Personal Pronoun

What is a pronoun?

The word or group of words to which a pronoun refers is the antecedent of the pronoun.

Remember that the number, gender, and case of pronouns are just the same as of nouns. The classes of pronouns are different from those of nouns.*

1. I shall go tomorrow. 2. Will you join us on our excursion? 3. They will be ready at two. 4. He will meet her at the car.

Arrange the pronouns from these sentences in three groups: first, those denoting the speaker; second, the one spoken to; and, third, the person or persons spoken of.

A pronoun that shows by its form whether it denotes the speaker, the one spoken to, or the one spoken of, is a personal pronoun.

Pronouns that denote the speaker are said to be of the

*The classes of pronouns may be omitted, but the N. E. A. committee on uniform nomenclature gives ten classes. This book gives only five.

first person; those that denote the person spoken to are of the second person; and those that denote the person or thing spoken of are of the third person.

Select the personal pronouns and tell which person each shows:

1. You set us a good example.
2. She teaches us grammar.
3. I think, my friend, you are wrong.
4. She sat still an hour.
5. He told us the truth.
6. It is my pencil.
7. She asked for their protection.
8. Their curiosity was aroused by his story.
9. Run! the dog may bite you.
10. I fed the dogs and gave them all the food they would eat.
11. We found him at the mill.
12. They swept the streets clean.
13. You and I must meet them.

STUDY 71

Parsing Nouns and Pronouns

Parse five nouns and ten pronouns in the above sentences. The order of parsing the pronoun is the same is that for the noun with the addition of *person*, which may be given before the other modifications.

In the sentences above, tell the subject, the verb, the direct object, the indirect object, and the predicate noun or adjective, if any.

STUDY 72

The Declension of the Personal Pronouns

You have found that nouns sometimes change form to show number; as, *cow, cows; church, churches;* to show possessive case; as, *boy, boy's.* Pronouns have different forms to show person, number, gender, and case. Change in a form of a word to indicate a change in its meaning is inflection. The inflection of a noun or a pronoun is called *declension.* When one gives the different forms of a noun or pronoun he is said to *decline* the word.

The personal pronouns with all their forms are these:

First Person

	Singular	*Plural*
Nom.	I	we
Poss.	my, mine	our, ours
Obj.	me	us

Second Person

	Singular	*Plural*
Nom.	you (thou)	you (ye)
Poss.	your, yours (thy, thine)	your, yours
Obj.	you (thee)	you

Third Person

	Singular			*Plural*
	Masc.	Fem.	Neuter	
Nom.	he	she	it	they
Poss.	his	her, hers	its	their, theirs
Obj.	him	her	it	them

Thou, thy or *thine, thee* and *ye* are now confined to more solemn and impassioned uses, especially in prayer and poetry, except among the Quakers.

The two forms of the possessive case; as, *my* and *mine, our* and *ours,* are used in different ways. In the first way the pronoun simply shows possession.

This is *my* hat.

Our apples are in the basket.

In the second way the possessive form is used with the omission of the noun that it limits in thought, and takes the place of that noun.

You have your books, give mine to me.

These are my gloves, yours are not here.

STUDY 73

The Personal Pronoun

The personal pronouns are sometimes compounded with *self* or *selves* for emphasis; as, *I did it myself;* sometimes for a reflexive use,—that is, to show that the pronoun refers to the same person or thing as the subject; as, *I dressed myself. The boy hurt himself.*

Which of these pronouns are used reflexively and which for emphasis? Give the case of each.

1. I myself will do the work.
2. He explained the matter himself.
3. He debases himself when he yields to temptation.
4. Mine fell into the water.
5. You may put yours on our table.

6. She herself set the dish on the table.
7. They accidentally burned mine with the waste paper.
8. His was the longest fishing rod.
9. The book with the bright cover was theirs.
10. See the cat wash herself.

STUDY 74

The Personal Pronoun

Fill these blanks with appropriate pronouns:

The chickadee turns to his insect hunting again, for he never wastes more than a moment talking, but he twitters sociably as he works. The smoke of his camp fire has hardly risen to the spruce tops, when close beside him sounds the same cheerful greeting and inquiry for his health. He comes down to the fire to see if anything has boiled over, which he may dispose of. He picks up gratefully the crumbs they scatter at his feet. He trusts them. See! She rests a moment on the finger they extend, looks curiously at the nail, and sounds it with his bill to see if it shelters any harmful insect. Then she goes back to his birch twigs.—LONG.

STUDY 75

Review

1. Explain the difference between *it's* and *its* and use each form correctly in two sentences.

2. Explain the difference between *the boy's room* and *the boys' room*. Use *lady's* and *ladies'* correctly in sentences.

3. Write the possessive singular and plural of *I, she, you, he, it, who*. Is the apostrophe ever used

with the possessive form of a personal pronoun? Why?

4. Explain the difference between *their* and *there* and show the difference in sentences.

5. State two uses of the apostrophe. Does it ever show plural number?

STUDY 76

The Interrogative Pronoun

1. What have you in your hand? 2. Who is at the door? 3. Which will you have?

What kind of sentence is each of these? By means of what word in each is the question asked? What part of speech is each of these words?

A pronoun by means of which a question is asked is an interrogative pronoun.

The interrogative pronouns are *who, which, what.*

Who and *which* are declined as follows:

	Singular and Plural	*Singular and Plural*
Nom.	who	which
Poss.	whose	whose
Obj.	whom	which

What is not inflected to indicate case.

State the kind, case and relation of each pronoun in the following, and tell the part of speech of each word.

1. Barefoot boy, what is thy name?
2. From whom did you receive this gift?
3. Whom did you see at the station?
4. What is that noise?

5. Who comes yonder?
6. They have claimed their customary homage.
7. He paid me promptly.
8. Which did you select?
9. I will come when I have finished my lesson.
10. Which of you will go?

STUDY 77

Interrogative Pronouns

Write five sentences each containing an interrogative pronoun, and write from memory the declension of the interrogative pronouns.

STUDY 78

The Demonstrative Pronoun

1. This is my pencil; that is yours. 2. These are your letters; those are Margaret's.

What part of speech are *this, that, these,* and *those?* Notice that *this* and *that* with their plural forms, *these* and *those,* seem to *indicate,* or *point out,* some particular thing or gorup of things.

A pronoun that is used to point out that to which it refers is a demonstrative pronoun.

(Study the meaning of "demonstrate.")

The demonstrative pronouns are *this, that,* and their plurals *these* and *those. So* and *such* are occasionally used as demonstrative pronouns.

Tell the kind, case and relation of each pronoun;

1. We thought of this and found it.
2. Those are not ripe apples.
3. Which of the two girls is the prettier?
4. What did you say?
5. These are pleasant homes.
6. That was your pencil.
7. This was the old man's favorite tale, and he loved to repeat it.
8. This is the forest primeval.
9. I bring you smiles of pity, for such she sent.
10. Will gave a can to him.

Write six sentences using each demonstrative pronoun at least once.

STUDY 79

The Indefinite Pronoun

1. Here are pens; do you wish those? 2. No, I have several, any of which I can use.

What part of speech is *several? any?* Compare the peculiar meaning or use of these two words with that of *those* in the first sentence. There is a large list of pronouns that refer in this indefinite way to the things they represent, and hence are called indefinite pronouns.

A pronoun that does not denote any particular thing or group of things is an indefinite pronoun.

The words most commonly used as indefinite pronouns are *one, none, some, any, each, either, neither,*

all. both, few, many, much, several, aught, naught, such, other, another, each other, and *one another.*

The pairs *each other* and *one another* may be regarded as single pronouns.

Give the kind, case and relation of the pronouns:

1. One can go there by rail.
2. The bright sun cast its rays about us.
3. None of the brick houses was burned.
4. These are Thy glorious works, Parent of Good!
5. Two persons help each other; several help one another.
6. Few shall part where many meet.
7. Some are happy, while others are miserable.
8. I have some, thank you.
9. Each hurried to the rescue.
10. He gave an orange to each.

STUDY 80

Case and Relation

Give the kind, case and relation of each italicized word:

Next *day, my master, the surgeon,* examined *Ailie. It* could be removed—*it* might never return—*it* would give *her* speedy *relief—she* should have it done. *She* curtsied, looked at *James,* and said, "When?" "To-morrow," said the kind *surgeon, a man* of few *words. She* and *James* and *Rab* and *I* retired. *I* noticed that *he* and *she* spoke little, but seemed to anticipate *everything* in *each other.* The following *day,* at *noon,* the *students* came in. At the first *landing-place,* on a well-known *blackboard* was a *bit* of *paper* fastened by *wafers,*

and many *remains* of old *wafers* were beside *it*. On the paper were the words, "An operation to-day. T. B., Clerk."

DR. JOHN BROWN.

The little man turned sharp round, walked straight up to Gluck, and drew *himself* up to *his* full height. "*I*," said the little *man*, "am *King of the Golden River*." Whereupon *he* turned about again and took two more turns. Again he walked up to Gluck and stood still.

Gluck determined to say *something*, at all *events*. "I hope your *majesty* is very well," said Gluck.

"Listen!" said the little *man*, deigning no reply to this polite inquiry. "I am the *king* of what *you* mortals call the Golden River. The shape you saw *me* in was owing to the *malice* of a stronger *King*, from whose enchantment you have this *instant* freed me. What I have seen of *you*, and *your conduct* to your wicked brothers, renders me willing to serve you; therefore attend to what I tell you. Whoever shall climb to the top of that mountain from which you see the Golden River issue, and shall cast into the stream at *its* source three *drops* of holy *water*, for him, and for *him* only, the *river* shall turn to gold."—RUSKIN.

Hand *me* the *book*. *One* is lying on the *table*. *That* is the one I am reading.

STUDY 81

The Relative Pronoun

1. The boy that finishes first will tell the story.
2. My mother, who is in Europe, writes to me often.
3. I do not know what you mean.

In the first sentence, find the group of words having a subject and a predicate and used as an adjective

to limit *boy*. In the second sentence, a like group of words that limits *mother*. In the third, a group that is the object of *do know*.

A group of words having a subject and a predicate and used as one part of speech is a subordinate clause.

What is an antecedent of a pronoun? Find the antecedent of *that* and of *who*. In the first sentence, what pronoun introduces the clause that it joins to its antecedent? In the second sentence, what pronoun does the same work?

A pronoun that introduces a subordinate clause which it connects with its antecedent is a relative pronoun.

What is the meaning of relate? relation? relative?

Notice that relative pronouns perform two duties, that of a noun and that of a conjunction.

The relative pronouns are *who, which, what,* and *that.*

The relative pronoun *what* is peculiar in that it contains its own antecedent. There are those who say it always means "the thing that" as in "Take *what* you most wish"—"Take the thing that you most wish." In the latter case we use the relative pronoun *that,* and *thing* is its antecedent. In the former sentence *what* does the work of both words; that is, *what* contains the idea of the antecedent as well as of the pronoun.

Who and *which* are declined like the interrogative pronouns. *That* and *what* are not inflected to indicate the case.

The relative pronoun is sometimes compounded with *ever* and *soever* for the purpose of expressing greater indefiniteness.

Whosoever will, may come.

A relative pronoun agrees with its antecedent in person, number, and gender; but its case is determined by its use in the clause, and has nothing to do with the case of its antecedent.

STUDY 82

The Relative Pronoun

Give the case, relation and antecedent of each relative pronoun below:

1. This is the man that lived in the house that Jack built.
2. She entered the sunlight which gathered her up in a flame.
3. Longfellow is the poet who wrote Evangeline.
4. He that endureth to the end shall be saved.
5. Many people know the value of a dollar, who do not appreciate the value of a hundred cents.
6. The evil that men do lives after them.
7. He that hesitates is lost.
8. Everything that was beautiful and picturesque caught his attention.
9. Henry Hudson discovered the river that bears his name.
10. Everyone that heareth these sayings of mine and doeth

them not, shall be likened unto a foolish man, who built his house upon the sand.

11. Aaron Burr, who had fascinating manners, was an adventurer.

12. Whatsoever he doeth shall prosper.

13. There is not a man in America that has not heard of George Washington.

14. We have the letter that he wrote us.

15. Uneasy lies the head that wears a crown.

16. That man in whom we trust will not fail us.

17. The boy whose book was lost has bought another.

18. They wait not for persons that are too slow.

19. You will repent the evil that you have done.

20. He that yields to temptation debases himself.

21. We are interested in what you do.

22. I saw no one that did not want to go with us.

23. I that speak to thee am he.

24. I hear a voice, that you cannot hear, which says I must not stay.

25. He that would win honor must not fear dying.

26. What is right shall be done.

27. Of all the beasts that begged to do him service, Claus liked the reindeer best.

28. He that wrongs his friends wrongs himself more.

29. Bring me all the books that are on the table, and all the pamphlets that you find on the floor.

30. Who steals my purse steals trash.

31. Rejoice with them that do rejoice and weep with them that weep.

32. Awake, awake, all ye that sleep!

33. There was not a soldier who did not fight bravely.

34. Sweet Nature, who can fail to see your beauty?

35. Once in an ancient city, whose name I no longer remember,

Raised aloft on a column, was a brazen statue of Justice.

36. When the story was ended, the blacksmith
Stood like a man who fain would speak.

37. I feel the gales that from you blow.

38. I never saw the man of whom you speak.

39. Where is the person with whom you studied?

40. We speak what we do know.

41. The girls whose lessons are learned may go out and play.

42. The woman that you met is my sister.

43. The poet who wrote that poem died last year.

44. We that are given the opportunity to study should make good use of the time.

45. I wandered lonely as a cloud
That floats on high o'er vale and hill.

46. Its first chord was drowned by a horrible clamor that filled the church.

47. She gently pushed in the door, through which she entered noiselessly.

48. They asked what they liked, and got it, except from the poor people, who could only beg, and several of whom were starved at their very door, without the slightest regard or notice.

49. She was walking alone through the valley of that shadow into which one day we must all enter.

50. There was, sixthly, a little widow, who had been very pretty and was still very young, but whose beauty had been wrecked in some great misfortune, and whose manner was remarkably timid, scared, and solitary.

51. Where lies the land to which yon ship would go?

52. I came to the stile and footpath by which I was to diverge from the main road.

53. I remembered Sir Roger said there lived a very worthy gentleman, to whom he was highly obliged.

54. Here, then, I parted from the companion with whom I set out on my journey.

STUDY 83

Review of Analysis

Be able to tell the subject, the predicate, the object of the verb, and the predicate nominative or predicate adjective, if any, of each sentence in the preceding study.

PRONOUNS.

1. *Kinds*:
   - *a.* Personal.
   - *b.* Interrogative.
   - *c.* Demonstrative.
   - *d.* Indefinite.
   - *e.* Relative.
2. *Modifications*:
   The same as of Nouns with Person added.
3. *Uses*:
   The Same as Nouns.

ORDER OF PARSING PRONOUNS.

1. Pronoun.
2. Kind.
3. Person.
4. Number.
5. Gender.
6. Case.
7. Relation.

STUDY 84

The Correct Use of Pronouns

Fill each blank with the correct word-form, and give your reason for the selection:

I, me

1. Will you play tennis with Ida and ——?
2. Shall he or —— meet you?
3. Send the bundle to Margaret or ——.
4. It was —— who spoke.
5. The driver left Phoebe and —— on the lawn.
6. Her sister is older than ——.
7. Was it —— that was invited?
8. You are not as old as ——.
9. She will go and —— also.
10. Every pupil has the task except you and ——.
11. Mrs Lane invited all of us, —— with the others.

STUDY 85

The Correct Use of Pronouns

Fill each blank with the appropriate pronoun, giving your reason:

They, them

1. —— and the boys are in the yard.
2. Are those ——?
3. Would you rather see us or ——?
4. We gave the book to ——.
5. It is ——.
6. Was it —— that passed?
7. We are as brave as ——.

8. Elizabeth should do the work better than ——.
9. These are ——.
10. We read more than ——.

He, him

1. You study as much as ——.
2. To —— that hath, shall be given.
3. Is it ——?
4. I can do the work more quickly than ——.
5. There is a secret between her and ——.
6. She greeted all, —— among the others.

STUDY 86

Case and Relation

Give the case and relation of the words in italics:

1. *I myself* will do the *work*.
2. *His explanation* was like *mine*.
3. Yonder is the *building that I* described.
4. *Whom* did *you* see at the *station?*
5. Reverend walked *he* among *them*.
6. The *morn*, in russet *mantle* clad, walks o'er the *dew* of yon high eastern *hill*.
7. Every *day* in a *man's life* is *a leaf* in *his history*.
8. *I* saw *Stevenson*, the *novelist*.
9. We elected *Fred Jones president* of our *society*.
10. The *man* weighed two hundred *pounds*.
11. *He* left his *brother Fred* at the *station*.
12. *He* bought the little *boy* a *sled*.
13. Come on, *my men, I* will lead *you*.
14. *My course* will be determined by the *things that* happen *to-day*.
15. *That* is the right *word*.

16. *Who* is the happy *warrior?*
17. *I* saw *them* and *they* are the *same* as were there yesterday.
18. Take *heed* that *you* despise not *one* of these little ones.
19. *Which* of *you* will go?
20. To *him who* in the love of *Nature* holds *communion* with *her* visible *forms, she* speaks a various *language.*—BRYANT.
21. *They* petted the *cat* and gave *her* no *end* of praise.

STUDY 87

The Correct Use of Pronouns

Insert in each blank the correct form of the pronoun and give your reason:

Her, she

1. Was it _____ whom you met?
2. The candy was sent to _____ and Martha.
3. Give it to _____ and Mary.
4. We can go more quietly than _____.
5. I am as tall as _____.
6. I saw several, _____ among the others.
7. All except _____ may play.

We, us

1. _____ boys will care for the material.
2. He shook hands with the boys, _____ among the others
3. The driver and _____ will go to-morrow.
4. _____ girls can amuse the baby.
5. The farmer asked _____ to leave the field.
6. The boys are stronger than _____.
7. Either the boys or _____ will do it to-night.

STUDY 88

The Correct Use of Pronouns

Insert in the blanks the correct form of the pronoun, giving your reason:

Who, whom

1. _____ did you see?
2. To _____ do you give it?
3. It is _____.
4. I do not know _____ you mean.
5. _____ was it that passed?
6. Can you see _____ I am?
7. I will give it to _____ it belongs.
8. _____ will go with me?
9. Can you think _____ I mean?
10. Joseph does not know _____ will go.

Fill each blank with the proper pronoun:

1. Each must work _____ task.
2. All have taken _____ wraps.
3. Every man lifted _____ hat.
4. He that would learn must study _____ lessons.
5. Each soldier lowered _____ gun.
6. Some one found _____ hat in the hall.
7. Either he or I must carry _____ book.
8. Every pupil placed _____ hand on _____ shoulder.
9. Any one can easily keep _____ books neat.
10. Boy after boy passed with _____ cap in _____ hand.

CHAPTER VII

ADJECTIVES

STUDY 89

Modifying Force of Adjectives

Compare the modifying force of the italicized adjectives in the following pairs of sentences:

1. That *red* flag is very large.
2. A *red* flag will anger a bull.
1. This *feeble* man is my friend's father.
2. A *feeble* man is likely to fall.
1. Yonder *little* boy is shutting the gate.
2. A *little* boy could not reach that.

1. In the first sentence of each pair the adjectives are joined to the nouns merely to describe or point out some quality in the objects named by the nouns. This is called the *descriptive* use of an adjective.

2. In the second sentence of each group the adjectives are added to the nouns in order to limit their application to only some of the objects named. Not every flag, but only "A *red* flag will anger a bull," etc. This is called the *limiting* use of an adjective.

Observe that the first word in the first sentence of each pair is a limiting adjective.

An adjective that tells some quality of the person or thing named by a noun is a descriptive adjective.

An adjective that points out, or locates, or tells quantity, is a limiting adjective.

Select the descriptive adjectives in the following:

1. Br'er Rabbit is a funny fellow.
2. I never saw a more beautiful countenance.
3. A gentle answer did the old man make.
   In courteous speech which forth he slowly drew.
   —WORDSWORTH.
4. Oh, my love's a red, red rose.
5. Sweet Auburn! loveliest village of the plain.
   Where health and plenty cheered the laboring swain.
   —GOLDSMITH.
6. Darkest clouds have often a silver lining.
7. The bright sun cast its rays about us.
8. They pride themselves upon their royal descent.
9. John was a brave, patriotic boy.
10. She seems a good woman.
11. The fence is strong, but it is not heavy.
12. His dress was of the old clerical fashion.

STUDY 90

Finding Adjectives

Find in books or compose ten sentences in each of which an adjective is used in the subject, and ten having an adjective in the predicate. Underline each adjective and prepare to tell what it modifies.

STUDY 91

Review

Put into separate lists the descriptive and the limiting adjectives in the following sentences, and tell what each modifies:

1. The little birds chirped as they opened their drowsy eyes.
2. Twelve books were destroyed.
3. Smooth is the water where the brook runs deep.
4. No man can take it away.
5. The squirrel ran to the nearest tree.
6. Turn down the next street and it is the second house on the right-hand side.
7. James is present but William is not here.
8. In the Acadian land, on the shores of the Basin of Minas,
   Distant, secluded, still, the little village of Grand Pré
   Lay in the fruitful valley.
9. Put this kid glove in the upper drawer.
10. The thirteen colonies were now free and independent states.
11. The third and the last house in the block are near the street.
12. Alas! when evil men are strong.
    No life is good, no pleasure long.

STUDY 92

A Review of Nouns and Pronouns

Tell the kind and give the case and relation of each noun and each pronoun in the above sentences.

STUDY 93

Classification of Adjectives

The words *which* and *what* are used with nouns in asking questions; as, *Which* book may I have? *What* time is it? They are, therefore, commonly called *interrogative adjectives;* but since, in a certain sense, their use is *to point out,* it seems simpler to include them with limiting adjectves.

Adjectives formed from proper nouns; as, Italian, French, American, British, Spanish, Roman, Polish, etc., are called proper adjectives. With what kind of letter should such an adjective begin?

The same applies to the possessive forms of pronouns used to limit the meaning of nouns; as, James lost *his* knife. *Her* ways are ways of pleasantness and all *her* paths are peace. Worship Him *whose* hand holds the stars in *their* places. On account of their use as pronouns such words are sometimes classed as *pronominal adjectives,* but it will be seen that their adjective use is to *define* or *point out,* so that in their adjective force they are *limiting.* Certainly they are not *descriptive.* So long as they are considered as pronouns in the possessive case it will be best to parse them as such, modifying the nouns with which they are used.

Find in books or compose five sentences containing adjectives that describe, five containing adjectives that denote location, and five containing those that point out. Put the figure 1 over the first class, 2 over the second, and 3 over the third.

STUDY 94

Classification of Adjectives

Tell the kind of each adjective in the following:

1. Which train did you take?
2. That large trunk is mine.
3. What picture did you buy?
4. These apples are ripe.
5. Do you see that man with the scarlet cloak, white plume in his hat, and gold-embroidered vest?
6. The second theory is generally held by Indians, who say the bank beaver is lazy.
7. Then, on a golden autumn-eventide,
   The younger people making holiday.
   With bag and sack and basket, great and small,
   Went nutting to the hazels.—TENNYSON.
8. So these were wed, and merrily rang the bells.
   And merrily ran the years, seven happy years,
   Seven happy years of health and competence,
   And mutual love and honorable toil.—TENNYSON.
9. Two years after the events just recorded, a still greater sorrow befell this worthy family, so united and so affectionate, as the families of the peasantry usually are.
10. It was in the ancient little city of Rochester in Kent, of all the good days in the year upon a Christmas Eve, that I stood reading this inscription over the quaint old door in question.—DICKENS.

ADJECTIVES

1. *Kind*: *a*. Descriptive. *b*. Limiting.

The N. E. A. committee give sixteen other classes and sub-classes, but we think it would make little difference if adjectives were not classified at all.

According to our plan, if the pupil learns to recognize adjectives that tell *quality* or *describe*, that is enough; all others may be classed as *limiting*.

STUDY 95

Adjectives and Pronouns

Tell whether the italicized words are pronouns or adjectives:

1. *Which* book is yours?
2. *Which* is yours?
3. *That* bird in the cage sings sweetly.
4. *That* is yours if you wish it.
5. He knows not *what* he says.
6. *What* boat did you take?
7. *These* are ripe.
8. *These* stockings are too small.

Find ten adjectives in any book you are reading, state what each expresses, and what it modifies.

STUDY 96

The Comparison of the Adjective

A variation in the form of the adjective to express quality or quantity in different degrees is comparison.

This is the inflection of an adjective. These variations are called degrees of comparison.

There are many adjectives that cannot be compared; as, *this, that, these, five, ten, upper, next,* etc.

To express a quality without reference to that quality in other things the *positive* degree is used.

John is *tall.*

Adjectives used to denote a degree of quality greater or less than that of some other object are in the *comparative* degree.

Fred is *taller* than James.

An adjective that expresses a quality greater or less than that of more than one other object with which it is compared is in the *superlative* degree.

Frank is the *tallest* of his class.

The comparative degree is used when two things are compared. The superlative degree is used when more than two things are compared.

NOTE.—Adjectives are regularly compared by adding *er* and *est* to the positive degree. Some adjectives which admit of comparison do not change their form but express the greater or less degree by the modifying words *more* or *less* for the comparative, and *most* or *least* for the superlative; as, *famous, more famous, most famous; beautiful, less beautiful, least beautiful;* and some are compared in two ways; as, *gay, gayer, gayest,* or *less gay, least gay.* Generally adjectives of two or more syllables are compared by *more* and *most* but we can judge only by the sound which method of comparison to use.

A few adjectives are irregularly compared; as, *good, better, best.* Some adjectives cannot be compared because the quality they express is absolute; as, *perfect, round,* and the like.

COMMON ADJECTIVES IRREGULARLY COMPARED

Positive	*Comparative*	*Superlative*
bad, evil, ill	worse	worst,
far	farther, further	farthest, furthest
fore	former	foremost, first
good, well	better	best

Positive	*Comparative*	*Superlative*
———	inner	inmost, innermost
late	later, latter	latest, last
little	less, lesser	least
many, much	more	most
near	nearer	nearest, next
nigh	nigher	nighest, next
old	older, elder	oldest, eldest
———	upper	upmost, uppermost

STUDY 97

Comparison of Adjectives

Tell the degree of each adjective in these sentences:

1. To-day is darker than yesterday.
2. He chose an humble part.
3. This apple is ripest.
4. This is the best book I ever read.
5. The country became rougher and the people more savage.
6. A more extraordinary incident has seldom happened.
7. On the highest part of the mountain is the oldest fortress in the country.
8. Her anger was now greater than ever.
9. There dwelt a miller, hale and hearty.
10. This is the warmest day of the summer.

STUDY 98

The Correct Use of Adjectives

Fill the blanks with adjectives in the proper degree:

1. Mary is ——— than I.
2. Which do you like ———, arithmetic or history?
3. The ——— trunk in the pile belongs to me.

4. We took an —— train than our friends.
5. When have we the —— and when the —— days of the year?
6. Which is the ——, your pony or your bicycle?
7. Our dog Rover is the —— dog in town.
8. Which is the —— river in North America?
9. Name the —— city in the world.
10. The bird is perched on the —— bough.
11. Who is the ——, you or Jane?
12. Bring me the —— of the two knives.
13. Of the two I think this picture the ——.
14. Which of your two sisters is the ——?
15. I found only two and brought you the ——.

STUDY 99

Comparison of Adjectives

Use in sentences each degree of the following adjectives:

pretty	bad	virtuous	polite
good	much	tender	lovely
pleasant	strong	able	narrow
sad	guilty	famous	many
short	ragged	cross	cheery

STUDY 100

Uses of Adjectives

1. Direct Modifier of a Noun or a Pronoun.

   She opened her *new* book.

2. Predicate Adjective.

   The brown horse is *fat*.

3. Objective Complement.

   They planed the board *smooth*.

State the use of each adjective in the following:

1. The man painted the old house red.
2. The day is stormy.
3. Jupiter is the largest of the planets.
4. They were late.
5. What city is that!
6. The ship glided by the southern bank.
7. Mary seems happy.
8. The train is six coaches long.
9. He became famous.
10. The vine still clings to the moldering wall.
11. They all fled and left the town deserted.
12. The ripest are the best.
13. He carries his head high.
14. She wrings the clothes dry.
15. The night was dark and dreary.
16. The messenger appeared weary and pale.
17. Two women were walking with rapid but tired steps across the wide, parched prairie.

ORDER OF PARSING ADJECTIVES

1. Adjective. 2. Comparison. 3. Use.

FORM FOR TABULATION

A good dog. The day is sultry.
He made the second story short.

Adjective	Comparison			Use
	pos.	*comp.*	*superl.*	
good	good	better	best	*good* modifies the meaning of *dog*
sultry	sultry	more sultry	most sultry	*sultry*, a pred. adj., and modifies *day*
second				*second* modifies the meaning of *story*
short	short	shorter	shortest	*short* is objective comp. of *made* and modifies *story*

STUDY 101

Analysis

In the following sentences tell the subject, the verb, the predicate nominatives and predicate adjectives and the use of the italicized words:

1. A *soft* answer turneth away *wrath.*
2. There is a *great difference* between knowledge and wisdom.
3. The quickness of the blow allowed *no* dodging.
4. *John's* anger was felt.
5. The skating is *fine* to-day.
6. A *little* learning is a *dangerous* thing.
7. The sight was *disagreeable* to me.
8. They shook the depth of the *desert gloom.*
   With *their* hymns of *lofty* cheer.
9. Their mastiffs are of *unmatchable* courage.
10. Books, painting, fiddling, and shooting were *my amusements.*
11. The neighing of the *general's horse* was heard.
12. My father gave *me honor.*
13. The men explained *their* purpose.
14. She is *like her mother.*
15. She must keep the *water cold.*
16. One touch of nature makes the whole *world kin.*
17. Sooner shall they drink the *ocean dry.*
18. We kept the *children happy.*
19. Your sister looks *like you.*
20. *Like* his *brother,* he was much surprised at the sight of the glazier.
21. Never was *such* a *cloak;* every fold in it ran like a gutter.
22. They swept the street *clean.*
23. The wind made us *cold.*

ADJECTIVES

1. *Modifications*:

   a. Comparison.
      (a) Positive.
      (b) Comparative.
      (c) Superlative.

2. *Uses*:

   a. Direct Modifier of Noun or Pronoun.
   b. Predicate Adjective.
   c. Objective Complement.

CHAPTER VIII

ADVERBS

STUDY 102

Uses of the Adverb

1. He plays skillfully. 2. This invention is wholly new. 3. He plays very skillfully.

What is an adverb? In these three sentences find the adverbs and tell what each modifies.

Write twelve sentences, four containing adverbs, that modify verbs, four having adverbs that modify adjectives, and four having those that modify other adverbs. With a curved line connect each adverb with the word it modifies.

STUDY 103

Parsing Adverbs

Adverbs are compared in the same way as adjectives. Tell what each adverb modifies and compare any ten.

1. She cried timidly.
2. She went so quietly that we did not hear her.
3. He paid me promptly.
4. Darkest clouds often have a silver lining.
5. That majestic rock was once an Indian stronghold.
6. Why are the waters blue?

7. The vine still clings to the moldering wall.
8. Near to the bank of the river,
   Stood, secluded and still, the house of the herdsman.
9. Ben's fame was already pretty well known to the inhabitants.
10. Who comes yonder?
11. Solemnly down the street came the parish priest.
12. Strongly built were the rafters.
13. We cannot go now.
14. The council met yesterday.
15. He walked rapidly.
16. The lesson was very long.
17. Therefore he could not go.
18. It was almost too late.
19. Where are you going?
20. The smoke rose slowly.
21. How many people were there?
22. The wind blew very boisterously.
23. They approached quite slowly.
24. Alfred the Great was a very good man.
25. He ran like a deer.
26. The weather was unpleasantly cold.
27. The old man spoke rather gruffly.
28. Our friend is seriously ill.
29. Our team played too slowly.
30. The fawn lay down contentedly.
31. The young chicks sat absolutely still.
32. He easily flung aside the weight.
33. "You are very kind," said the man humbly.
34. Now, the bright lights appeared again.
35. This river never overflows its banks.
36. The men carefully collect the sap.
37. I cannot praise his conduct too highly.

STUDY 104

The Right Use of Words

There is a very common misuse of the word *good* in place of *well* in referring to one's health. We rightly say, *I feel well this morning,* or, *You are looking well today.* When a horse or a dog appears in especially good spirits, we properly say, *He feels well.*

It is quite right to say, *This piece of cloth looks good and feels good,* that is to say, to the sense of sight or of touch it is good cloth.

The words *bad* and *badly* are both often misused in a similar way; that is, to express the idea of ill-health or of grief. *Bad* is the opposite of good. To feel bad is to feel sinful. It is not right to use the word *bad* in place of *ill* in such sentences as *I feel ill,* or in place of sorry or grieved in *I feel grieved.*

The use of *badly* is equally objectionable in sentences of this sort. *Badly* is an adverb. *I feel badly* means my sense of touch is defective.

Another very common error is the misuse of *safe* and *safely.* We properly say, *A million troops were landed safe in France,* because our thought is of the men and their condition as safe. The modifier refers to the noun and not to the verb.

Write the sentences below, filling each blank with the right word from those in parentheses:

1. Good morning, George, you look ——— this morning. Thank you, I feel very ———. I hope your health is ———. (good, well)

2. We rode rather fast; the horses were feeling ——. (good, well)
3. Tom goes to school and reads ——. (well, good)
4. James has been worried and looks ——. (bad, ill)
5. The sad news made me feel ——. (bad, badly, grieved)
6. Fanny is nervous and writes ——. (bad, badly)
7. In spite of the storm we landed ——. (safe, safely)
8. The mate guided the boat —— among the rocks. (safe, safely)
9. The men all arrived —— in France. (safe, safely)
10. My room was so hot that I did not sleep ——. (well, good)
11. Owing to a fog I could not see ——. (well, good)
12. My head aches and I feel ——. (ill, bad)

Apply the same principles in:

13. The children sat perfectly ——. (quiet, quietly)
14. The flowers smell —— . (sweetly, sweet)
15. Please shut the door ——. (tight, tightly)

STUDY 105

Uses of the Adverb

Find ten sentences each containing at least one adverb. Include as many different uses of the adverb as you can.

ADVERBS

1. *Modification*:
   a. Comparison.
2. *Uses*:
   To Modify
   a. Verbs.
   b. Adjectives.
   c. Adverbs.

Here.

CHAPTER IX

PREPOSITIONAL PHRASES

STUDY 106

Adjective and Adverb Phrases

Review Study 23.

Define *preposition, prepositional phrase, adjective phrase, adverb phrase.*

Point out the adjective phrases and the adverb phrases in the following, and tell what each modifies:

1. The ice upon the trees was beautiful.
2. We have a land rich in minerals.
3. The black mass rolled to one side.
4. The road up the pass was steep.
5. Exercises in archery closed the sports.
6. The boys are ready for the sport.
7. Under a spreading chestnut tree the village smithy stands.
8. The time for the lecture was at hand.
9. The books on the desk are for you.
10. Thirsty with heat, I rushed into the lake.
11. The bark of the trees supplies them with food.
12. By this time, the evening sun streamed in full splendor over the black clouds.
13. The horizon glowed at night with the red light of moving prairie fires.
14. The boys shouted at the top of their voices.

STUDY 107

Special Forms and Uses of Prepositions

Sometimes the preposition consists of two or more words; as, *out of, in to, on to, up to, from within, from without, in front of, according to,* etc.

In a few cases the prepositional phrase is used independently; as, *On the whole,* I think you are not to blame. *From our point of view,* his claim is most unreasonable. Still more rarely, the prepositional phrase is used substantively; that is, as a noun; as, *Over the fence* is out.

Prepositional phrases are sometimes modified by a word expressing degree; for example, This story is *more* to my liking than that; *Early* to bed.

Some prepositions are, in a way, part of the verb.

The girl *came to* after a long faint.

(The girl *revived* after a long faint.)

He *drew up* a legal document.

(He *wrote* a legal document.)

A legal document was *drawn up* by him.

Find each prepositional phrase in the following, and state its use:

1. Over the city a tempest rose; and the bolts of thunder
   Smote the statue of bronze, and hurled in wrath from its left hand,
   Down to the pavement below, the clattering scales of the balance,
   And in the hollow thereof was found the nest of a magpie,

Into whose clay-built walls the necklace of pearls was woven.

2. She walked out of the house.
3. According to the calendar, this is true.
4. That merry party is out on the lake.
5. As for that story, I do not believe it.
6. The tramp came from behind the hedge.
7. The tackling of the ship glistened in the sun, and the waves were parted, foaming on either side of the prow, and their way was white behind them.
8. And on the other side the sons of Troy came forth from the gates of the city and set themselves in array.
9. But when they would have gone toward the ship, the pangs of his wound came upon him.
10. He walked round the house through the snow.

Parsing Prepositions

To parse a preposition it is only necessary to state between what words it shows relation.

Parse all the prepositions in the preceding study.

PREPOSITIONAL PHRASES ARE USED AS:

(a) Adjectives.
(b) Adverbs.
(c) Independent Elements.
(d) Substantives.

CHAPTER X

SENTENCES AND CLAUSES

STUDY 108

The Classification of Sentences

1. The child gathered shells along the seashore.
2. May and her mother went to the seaside.
3. The sun lights and warms the earth.
4. The boys and girls gathered and kept the shells.

In these sentences find each subject and each predicate. Notice that in 2 and 4 each subject has two parts of equal value, and in 3 and 4 each predicate has two parts equal in value. A subject or a predicate having two or more parts of equal value is *compound*.

A sentence with one subject and one predicate, either or both of which may be compound, is a simple sentence.

1. The door was softly opened and a little girl peeped in.
2. The rains descended and the floods came and the winds blew.
3. He came; he saw; he conquered.

Divide each of the above statements into its simple sentences.

A sentence composed of two or more independent sentences is a compound sentence.*

1. Here is a boy who is brave. 2. The boys were fishing where the rushes grew. 3. He knew the end was near.

What is a subordinate clause? (Study 81.) Find a subordinate clause in each of the above sentences. Each of these subordinate clauses is used as what part of speech? A subordinate clause is always used as an adjective, an adverb, or a noun.

A sentence containing one or more subordinate clauses is a complex sentence.

The main part of a complex sentence is called the principal clause.

Subordinate clauses introduced by *when* or *where* may be adjective or adverb in use; as, This is the house *where* I was born. The boys are fishing *where* the rushes grow. We shall sail *when* the moon is up. Come any time *when* you are ready.

Write three examples of each kind of sentence.

Separate the parts of the compound and complex sentences and tell the kind of each part.

STUDY 109

Analysis

In the following, tell the kind of sentence and state each subordinate clause and its use:

*If any part of a compound sentence is complex, the whole is said to be *compound-complex*.

†Usually the parts of a compound sentence are joined by conjunctions.

A clause must have a subject and a predicate.

1. The fence is strong, but it is not heavy.
2. A cunning man was the cobbler,
   He could call the birds from the trees,
   Charm the black snake out of the ledges,
   And bring back the swarming bees.
3. They chose him, but they did not succeed in electing him.
4. They had gone before you came.
5. We call a boy a hero when he can overcome temptation.
6. None but the brave deserves the fair.
7. The piece that he recited was written by his mother.
8. Carve every word before you let it fall.
9. The first thing that Pandora saw was a great box.
10. He that endureth to the end shall be saved.
11. He liveth long who liveth well.
12. He that would search for pearls must dive below.
13. I saw the field where the battle was fought.
14. How sweet the moonlight sleeps upon the lake!
15. I will tell you a secret when I see you.
16. He arrived after we had left.
17. I remember, I remember the house where I was born,
    The little window where the sun came peeping in at morn.
18. When the sun rose, the flag was still there.
19. Fear nothing, but hope for all things.
20. Though he slay me, yet will I trust him.
21. I will not make a noise lest I disturb you.
22. If I should strike him, he would fall.
23. If thy right eye offend thee, pluck it out.
24. It was necessary to halt for three days, that the army might collect food.

25. The barometer foretells the storm while the skies are clear.

26. The boys came back at twelve, when the school was over.

27. The fir tree grew in the forest, where the warm sun and the fresh air made a sweet resting place.

28. He led her to a tree that was laden with fruit, so that the boughs bent with the weight.

29. Not a bird was seen, and not a sunbeam could penetrate through the trees.

30. When the spring is late in Norway and the heat comes suddenly, the mountain streams plunge with a tremendous noise down into the valleys.

31. The boys' faces grew very grave as they started out on this dangerous expedition.

32. There were some that would have been glad to stay at home.

33. Through all the pleasant meadow-side,
The grass grew shoulder high
Till the shining scythe went far and wide,
And cut it down to dry.

34. The captain, who had been the source of our discomfort, was gone where he could not trouble us.

35. Many people had passed before Mr. Brown saw the face that he was expecting.

36. With a bound that nearly knocked the official over, the dog dashed toward his mistress.

37. Flowers were blooming in every garden, the leaves were fresh and green, and the only hint of the close of the year lay in the size and color of the fruit on the boughs.

38. These Indians were good farmers and miners when they were not at war.

39. In the days when they carried the silver to the settlements they could be trusted.

40. The island was thick with savages, with whom we fought.

41. The famous chief was killed while he was trying to escape from the soldiers.

42. Some of them had seen my father, who was guarding the horses.

43. He could see them from the rocks where he lay.

44. When children are playing alone on the green,
In comes the playmate that never was seen.
When children are happy and lovely and good,
The friend of the children comes out of the wood.

Nobody heard him and nobody saw,
His is a picture you never could draw.
But he's sure to be present, abroad or at home,
When children are happy and playing alone.

He lies in the laurels, he runs on the grass,
He sings when you tinkle the musical glass;
Whene'er you are happy and cannot tell why,
The friend of the children is sure to be by.

—R. L. STEVENSON.

45. It was the time when lilies blow,
And clouds are highest up in air,
Lord Ronald brought a lily-white doe
To give to his cousin, Lady Clare.

46. Not a drum was heard, not a funeral note,
As his corse to the rampart we hurried;
Not a soldier discharged his farewell shot
O'er the grave where our hero we buried.

47. I thought of a mound in sweet Auburn
Where a little headstone stood;

How the flakes were folding it gently.
As did robins the babes in the wood.

48. A Navajo will never enter a house in which death has been, and his wild domain is full of huts abandoned forever.

49. In a corner of the Navajo country, too, is another curiosity of which few Americans are aware—a catacomb of genuine mummies!

50. There is only one case in which the Navajos will meddle with a bear.

51. Sometimes you may meet a grim-looking man on the street, dressed in black tights, a short cloak, and a high hat, from which a long black streamer is flying.

52. On a certain occasion a banquet was given, at which were present two noted Dutch noblemen, rivals in power, who had several old grudges to settle.

STUDY 110

Use of Words and Phrases

In the preceding sentences give the use of each of such words and phrases as your teacher may direct. Be able to tell the subject, the verb, the predicate nominatives and predicate adjectives, if any, in each sentence.

STUDY 111

Classification of Sentences

Find or compose ten simple sentences, and ten compound sentences.

STUDY 112

Classification of Subordinate Clauses

Find five complex sentences having subordinate clauses used as adjectives and underline each clause.

Find five complex sentenecs having subordinate clauses used as adverbs.

STUDY 113

The Uses of the Noun Clause

Clauses used as nouns, sometimes called substantive clauses, may be:

1. Subject.
   That you will regret this is my prophecy.
2. Predicate Noun.
   His opinion is *that war brings honor.*
3. Object.
   I hope *that this may be true.*
4. Appositive.
   Her promise, *that she would go,* was not kept.
5. Used with a Preposition.
   They were guided by *what he said.*
6. Objective Complement.
   They made him *what he ought to be.*

State the use of each noun clause in the following:

1. I slept and dreamed that life is beauty; I woke and found that life is duty.

2. "What does this mean?" thought the tree.
3. He fears that his father will ask what he has done.
4. That you will be sorry some day is my prophecy.
5. I wish it were in my power to help you.
6. He is a careful observer of what goes on around him.
7. The thought, that he could help, made him determined.
8. I do not know when I shall start.
9. I hope he may succeed.
10. I wish that I might hear that song once more.
11. Do you not wish you could get it?
12. He tells me that he can swim.
13. His wish is that he may go to college.
14. The wish, that he may go to college, is praiseworthy.
15. You know that the worst place for the fugitives was England.
16. "O ho!" cried the snow king, "I shall speed over the world, and tell them you are coming."
17. Tom sat upon the buoy and wondered when the water-babies would come back.
18. He asked the strange things that came out of the sea whether they had seen any.
19. He looked anxiously at the river, for he knew that there was danger of a flood.
20. I am telling you the truth when I say that it was an easy climb.
21. It happened that the spider had spun a web over the end of the log where he crouched.
22. He listened to their report, that the owner of the ranch was a kind man and would give them shelter when he heard their story.
23. That night Norse dreamed that a spirit came to him and said, "Norse, thou shalt live forever in thy son Claus."
24. The promise that they would always obey him was never broken.

25. "I am filled with such amazement that I can hardly speak," said the cedar.

26. Presently they thought they heard music, and they were not mistaken, for soon the air was full of the sweetest harmonies.

27. "What beautiful music!" was the cry of the little tree.

28. It is true that the little vine was greatly terrified.

29. The answer that the angel made was, "I stay to guard this little tree."

30. They understood little of what he said.

31. I remembered Sir Roger said there lived a very worthy gentleman to whom he was much obliged.

STUDY 114

Review in Analysis

In the above sentences give the use of each of such words and phrases as your teacher may direct. Prepare to tell the subject, the verb, and the kind of element used to complete the verb, if any, of each principal and subordinate clause.

STUDY 115

Noun Clauses

Write or find five sentences with clauses used as nouns and underline each clause.

STUDY 116

Adjectives and Subordinate Clauses

State the use of each adjective and of each subordinate clause in the following:

1. Whatsoever things are wise, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report—think on these things.

2. He asked which among them was the lord governor.

3. I do not know which book you mean.

4. Take whichever book you wish.

5. I don't believe the statement that he has resigned.

6. What followed was in perfect harmony with the beginning.

7. Who builds a church to God, and not to fame,
Will never mark the marble with his name.

8. Why me the stern usurper spared, I knew not.

9. Knowledge is proud that he has learned so much;
Wisdom is humble that he knows no more.

10. Sweet was the sound when oft, at evening's close, up yonder hill the village murmur rose.

11. Give the world the best you have, and the best will come back to you.

12. I saw the mountain stand silent, wonderful, grand.

In the sentences in Study 82 find as many subordinate clauses as your teacher may direct, and state the kind and use of each. What kind of clause is introduced by a relative pronoun?

SENTENCES ARE CLASSIFIED

1. *As to form*:
   a. Simple.
   b. Compound.
   c. Complex.

SUBORDINATE CLAUSES

1. *Kinds*:
   a. Adjective.
   b. Adverb.
   c. Noun or Substantive.

   Uses of Noun Clauses:
   a. Subject.
   b. Predicate Noun.
   c. Object.
   d. Appositive.
   e. Used with a Preposition.
   f. Objective Complement.

CHAPTER XI

CONJUNCTIONS

STUDY 117

The Co-ordinate Conjunction

1. Jack *and* Jill went up the hill.
2. The cat ran down the steps *and* into the house.
3. His father had died, *and* his mother had moved into the country.

What is a conjunction? Find the conjunction in each of these sentences and tell what it joins.

A conjunction that connects words, phrases, subordinate clauses or sentences of equal rank is a co-ordinate conjunction.

Knowledge comes, *but* wisdom lingers.

Both John *and* James are coming.

Find the co-ordinate conjunctions in the following sentences and tell what each joins:

1. My soul is sad and afflicted.
2. Slowly, slowly, slowly the days succeeded each other.
   Days and weeks and months.
3. Forty years of my life have I labored among you and taught you,
   Not in word alone but in deed, before one another.

(NOTE.—Conjunctions often occur in pairs, as both—and, not only—but, either—or, neither—nor, and the like, hence are called correlative conjunctions.)

4. The way being very short and very plain, I had come prosperously to the inscription and the quaint old door.
5. Two or three birds flew from the enclosure.
6. Neither the cloth nor the thread is suitable.
7. Either the red or the black pencil will do.

STUDY 118

The Subordinate Conjunction

A conjunction that connects a subordinate clause with that on which it depends, is a subordinate conjunction.

The violet would not be willing to go to sleep *if* she thought she would not waken.

Some words have the double nature of adverb and conjunction.

An adverb that not only modifies the meaning of a verb, an adjective, or an adverb in a subordinate clause, but also connects that clause with another part of the sentence, is a conjunctive adverb.

1. You may recite *when* you are prepared.
2. The apple lies *where* it fell.

When modifies *are prepared* and joins the subordinate clause *when you are prepared* with the verb *may recite.*

Where modifies *fell* and joins the subordinate clause *where it fell* with the verb *lies.*

A conjunctive adverb always relates to some word, expressed or understood, which stands to it in the same sort of relation as the antecedent to a relative pronoun. Notice the resemblance in the connecting force in the following:

I see *who* it is.

I see *where* it fell.

I know *when* he will come.

Some of these distinctions are difficult. Generally, if pupils recognize the conjunctive adverb as a subordinate conjunction, that is sufficient.

Write, or find in a book, ten sentences containing subordinate conjunctions and underline each.

STUDY 119

Classification of Conjunctions

Conjunctions are sometimes used simply to introduce subordinate clauses.

That I cannot recite is evident.

Select the connectives and tell the kind and use of each. Tell the kind and use of each subordinate clause.

1. She saw the moon as it came from the folds of the clouds.
2. Neither John nor Mary came this morning.
3. We loved her because she was kind.
4. Either you or I must work.
5. He that has conferred a kindness should be silent; he that has received one should speak of it.
6. Though he slay me, yet will I trust him.
7. I came that I might see for myself.
8. She is as tall as her mother.
9. Good impulses and good intentions do not make action right or safe. In the long run, action is tested not by its motives but by its results.
10. Since I learned of your trouble, I have tried to help you.

11. That he is honest is beyond question.

12. I despise you; nevertheless I pity you.

13. Many a year is in its grave since I crossed the restless wave.

14. You have no money; moreover, you are in debt.

15. He not only ran away, but took the lunch with him.

16. He is strong yet gentle.

17. That she loves her child is shown by every act.

18. Oh, every year hath its winter,
And every year hath its rain—
But a day is always coming
When the birds go north again.

19. I hate a thing done by halves. If it be right, do it boldly; if it be wrong, leave it undone.

20. They sat shaking their heads, one to another, while the noise came nearer and nearer.

21. Before he could ask any questions, the elder stranger drew his attention by speaking to him.

22. He shook his head, too, so that his dark and heavy curls were shaken with the movement.

23. Since the supper was so exceedingly small, she could not help wishing that their appetites had not been quite so large.

24. Hercules again thanked her and pursued his way, while the maidens resumed their pleasant labor of making flower-wreaths.

25. You will never get away, until you tell me the shortest way to the castle.

CONJUNCTIONS

Kinds:

a. Co-ordinate.

b. Subordinate.

ORDER OF PARSING

1. Conjunction.
2. Kind.
3. Use (what it connects).

KINDS OF CONNECTIVES

1. Conjunctions.
2. Relative or Conjunctive Pronouns.
3. Conjunctive Adverbs.

STUDY 120

Use of Words

Give the use of each italicized word.

1. In *that* country there are many miles of sandy desert.
2. It is said *that* he can detect water long before it is in sight.
3. "My mission," said Mr. Rarey, "is to teach men *that* kindness, politeness, and firmness must be used in the management of horses."
4. The very locks *that* hung around had something jovial in their rust.
5. "*That* is not the way to train a watchdog," said his uncle.
6. The kennel is raised on blocks so *that* it will not be damp, and there is a platform in front of it for hot nights.
7. He liked *that* very much.
8. "I suppose you know," said Uncle Frank, "*that* a dog needs vegetable food and *that* he cannot keep well without it."
9. "He perspires through his tongue," said Uncle Frank. "*That* is why it is so cruel to put a muzzle over a dog's mouth."

10. Chum knows *that* when the bicycle goes, he must stay at home.

11. "*That* is a good thing to remember," said the boy's uncle.

12. It is your thoughtfulness *that* has made Chum such a fine dog.

13. He seems to think *that* he has a good master, and I think so too.

14. *That* picture is the famous one.

15. He told Schwartz all *that* had happened.

In how many ways has the word *that* been used?

STUDY 121

Uses of "But"

State the part of speech and the relation of *but* in each sentence:

1. Every member of the family *but* me went.
2. I know no one here *but* you.
3. It never rains *but* it pours.
4. Do *but* speak what thou'lt have me do.
5. If I could *but* go!
6. When I was young, I thought of nothing else *but* pleasure.
7. The rain descended and the wind blew *but* this man's house was built upon a rock.
8. Nothing useless is, or low;
   Each thing in its place is best;
   And what seems *but* idle show
   Strengthens and supports the rest.
9. The farmers grew impatient, *but* a few
   Confessed their error and would not complain.
10. We see *but* dimly through the mists and vapors.

. *But* is used as how many parts of speech? When *but* is an adverb it generally means *only;* when a preposition, *except.*

STUDY 122

Varied Uses of Words

Write sentences containing:

1. *Who* used as (1) relative pronoun; (2) interrogative pronoun.
2. *Which* used as (1) interrogative pronoun; (2) relative pronoun.
3. *What* used as (1) interrogative pronoun; (2) relative pronoun.
4. *Whoever* used as a relative pronoun.
5. *Whichever* used as a realtive pronoun.

STUDY 123

Analysis, Case and Relation

Tell the kind of each sentence as to form and use. Tell the kind and use of each subordinate clause, of each prepositional phrase, and of every word except the verbs.

By the rude bridge that arched the flood,
  Their flag to April's breeze unfurled,
Here once the embattled farmers stood,
  And fired the shot heard round the world.

The foe long since in silence slept;
  Alike the conqueror silent sleeps;

And Time the ruined bridge has swept
Down the dark stream which seaward creeps.

On this green bank, by this soft stream,
We set to-day a votive stone,
That memory may their deed redeem,
When, like our sires, our sons are gone.

Spirit, that made those heroes dare
To die, and leave their children free,
Bid Time and Nature gently spare
The shaft we raise to them and thee.

"Concord Hymn"—EMERSON.

STUDY 124

Analysis and Construction

Tell the same things here as in Study 123.

I shot an arrow into the air,
It fell to earth, I knew not where;
For, so swiftly it flew, the sight
Could not follow it in its flight.

I breathed a song into the air,
It fell to earth, I knew not where;
For who has sight so keen and strong
That it can follow the flight of song?
Long, long afterward, in an oak
I found the arrow, still unbroke;
And the song, from beginning to end,
I found again in the heart of a friend.

"The Arrow and the Song"—LONGFELLOW.

STUDY 125

Analysis and Construction

Follow the directions for Study 123.*

My heart leaps up when I behold
A rainbow in the sky:
So was it when my life began;
So is it now I am a man;
So be it when I shall grow old,
Or let me die!
The Child is father of the Man;
And I could wish my days to be
Bound each to each by natural piety.

—WORDSWORTH.

*Omit *me* and *days*.

STUDY 126

Analysis and Construction

Treat the same as Study 123.

I bring fresh showers for the thirsting flowers
From the seas and the streams;
I bear light shades for the leaves when laid
In their noonday dreams;
From my wings are shaken dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast,
As she dances about the sun;
I wield the flail of the lashing hail,
And whiten the green plains under;
And then again I dissolve in rain,
And laugh as I pass in thunder.

From "The Cloud"—SHELLEY.

STUDY 127

Analysis and Construction

Treat the same as Study 123.

I wandered lonely as a cloud
  That floats on high o'er vales and hills,
When all at once I saw a crowd,
  A host of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
  And twinkle on the milky way,
They stretched in never-ending line
  Along the margin of a bay;
Ten thousand saw I at a glance.
Tossing their heads in sprightly dance.

The waves beside them danced; but they
  Outdid the sparkling waves in glee:
A poet could not but be gay,
  In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
  In vacant or in pensive mood,
They flash upon that inward eye
  Which is the bliss of solitude;
And then my heart with pleasure fills
And dances with the daffodils.

"The Daffodils"—WORDSWORTH.

STUDY 128

Elliptical Sentences

After *than* and *as*, subordinate clauses are often shortened. Complete the thought in each of these sentences and give the construction of the italicized words:

1. He is better than *I*.
2. He is *as* tall as *I*.
3. He is older *than* you think.
4. She was as gay as *ever*.
5. Love thy neighbor as *thyself*.
6. She is *as* good *as he*.
7. Do not associate with such as *he*.
8. Stone walls do not a *prison* make.
   Nor iron *bars* a *cage*.
9. They tell *us*, *sir*, *that* we are weak,—*unable* to cope with *so formidable* an adversary. But when shall we be *stronger?* Will it be the next *week*, *or* the next year? Will it be *when* we are *totally* disarmed, *and* when a British guard shall be stationed in *every* house? —PATRICK HENRY.

STUDY 129

Form for Analysis

The separation of a sentence into its parts in order to show its structure is analysis.

In this book analysis was begun in Study 5 with the division of the sentence into subject and predicate. It has been continued at regular intervals step by step as new elements of the sentence have been studied. If the preceding work has been done thor-

oughly the detailed analysis of ordinary sentences should now be possible.

Many devices for representing analysis are in use. The plan here given seems as simple and definite as any.

Short sentences may be written in the usual way, the words numbered above, the use and construction of the parts indicated below.

1	2	3	4	5	6	7	8	9
The	crowd	at	the	bank	extended	across	the	street.
adj.	subj.n.		adj.		pred. verb		adv.	
2	6		2		2		6	

A simple declarative sentence.

1	2	3	4	5	6
He	liveth	long	who	liveth	well.
subj. pro.	pred. verb	adv.	subj. pro.	pred. verb	adv.
2	1	2	5	4	5
				adj. cl. 1.	

A complex declarative sentence.

For longer sentences a tabular arrangement of the same plan may present the facts more clearly.

This little book of poems that you so admire was published two years earlier than you told me.

	1 This	adj. 3
	2 little	adj. 3
	3 book	subj. 10
	4 of	adj. 3
	5 poems	
A	6 that	rel. pro. A and 3 obj. 9
A	7 you	pro. subj. 9
A	8 so	adv. 9
A	9 admire	pred. verb 7

10 was published.....pred. verb 3
11 two.....adj. 12
12 years.....adv. obj. 13
13 earlier.....adv. 10
14 than.....conj. B and 13

B
15 you.....subj. pro. 16
16 told.....pred. verb 15
17 me.....obj. 16

A complex declarative sentence.

A. Adjective clause 3. B. Adverb clause 13.

STUDY 130

Analysis

So far as seems necessary to supplement the work already done in analysis, the following sentences may be used according to the preceding form or any other the teacher prefers.

1. The young lad has done his work well.
2. After dinner you may play in the garden.
3. Yesterday, the cat with the white tail caught five mice.
4. My rambles soon led me to the church, which stood a little distance from the village.
5. Withhold not Thy tender mercies from us.
6. On the bank, the crowd soon became unmanageable.
7. The crowd on the bank was too great for comfort.
8. Though old and weak, he was still leader of his party.
9. It was about two feet deep and six feet square, and over it was constructed an arbor of boughs with four openings.
10. They toil not, neither do they spin.
11. He said it was true, nevertheless, I am not satisfied.
12. The sound of horses' hoofs was heard in the distance.

13. We found ourselves in an absolutely French region.

14. You have forfeited your claim; notwithstanding, I will not insist upon my just right.

15. The man who was the subject of all this comment did not speak a word.

16. The man was badly hurt by the overturning of the carriage; moreover, the horse was killed on the spot.

17. With merry songs we mock the wind
That in the pine top grieves,
And slumber long and sweetly
On beds of oaken leaves.

18. He is not all he should be.

19. The money you lost has all been recovered.

20. Be pleasant until ten o'clock in the morning, and the rest of the day will take care of itself.

21. The world is looking for the man that can do something, not for the man that can explain why he didn't do it.

22. He has the means whereby he may accomplish it.

23. Make me some beaten biscuits.

24. They won the game, which was fully expected.

25. Have you the means wherewith you can purchase it?

26. In the moonlight the grass seemed tipped with hoar frost.

27. I will not go unless you go with me.

28. "The stars look down upon us like so many bright eyes," said he as he turned toward the house.

29. "Surely," thought Rip, "I have not slept here all night."

30. One morning, as he was walking in his garden, he saw tracks, and knew that some one had been stealing his melons.

31. You little know how much you have hurt me.

32. Have you heard if there is any news from the seat of war?

33. I have sinned in that I have betrayed innocent blood.

34. The result is the same however you do it.

35. "Many years ago," he began, as he passed the pipe to uncle, "we traveled from the Otter-tail to Minnewaken."

36. I saluted him and said, "I surrender my arms to you."

37. Whither thou goest I will go; and where thou lodgest I will lodge.

38. Once it happened that Mark read till late in the night.

39. Now that their distress was over, they forgot that he had returned to them.

40. The door led into a passage out of which opened four sleeping rooms.

41. As we sail farther on we come to the China Sea.

42. The very first object that met his eyes was the wretched Smike.

43. When the ship Argo was finished, the fifty heroes came to look upon her.

44. There was ample room, as we had lowered the mast.

45. Nelson said, "England expects that every man will do his duty."

46. When I had finished, he asked me where I was going to school.

47. The pain became harder to bear but the boy moved not.

48. Now is a time which will never return again.

CHAPTER XII

VERBS

STUDY 131

Voice

1. The boy broke the window. 2. The window was broken by the boy. 3. The cat killed the mouse. 4. The mouse was killed by the cat. 5. I ate the apple. 6. The apple was eaten by me.

What is a verb? What is a subject of a verb?

From the above sentences make a list of the subjects that are represented as acting; another list of those that represent the subject as acted upon. Notice the difference in the form of the verbs used.

That form of a verb that shows whether the person or thing denoted by the subject acts or is acted upon indicates voice.

When the person or thing denoted by the subject acts, the verb is in the active voice.

When the person or thing denoted by the subject is acted upon, the verb is in the passive voice.

Tell whether the verbs in the following sentences are in the active or in the passive voice:

1. Mabel dropped the kitten.
2. The cage of white mice was thrust before her eyes by Solomon.

3. Solomon slipped a knife around the edge of the pudding.

4. The pudding is always made by the mother the day before Thanksgiving.

5. Solomon loved mischief.

6. She was taken from the water and carried to the house.*

7. Yes, he owns the mill.

8. A gay-colored throng covered the shore.

9. He was much troubled, of course, by the thought of going to bed in this way.

10. Very little was said about the disappearance of the falcon.

11. Bernard noticed the work outside.

12. As he approached the house, Bernard met Raymond.

13. Theseus and his companion were led to the king's palace and ushered into his presence.

14. Other great elephants are known to the geologist.

15. Just before midnight the door was softly unbarred.

STUDY 132

Change of Voice

Change the voice of each verb in the preceding sentences.

STUDY 133

The Retained Object

1. I told him a story.
2. He was told a story by me.

In changing (1) to (2) the indirect object, *him*,

*In such a sentence the subject in the active voice has to be supplied. This shows the advantage of having the two voices; it permits variety in sentence form and change of emphasis. With the passive voice we may tell about something having been done without naming the doer.

has become the subject of the verb in the passive voice, *he was told,* and the direct object, *story,* is retained. It is called the *retained object,* and is in the objective case.

Parse all words in the objective case in the following:

1. He was taught the lesson thoroughly.
2. You may sketch the picture for me.
3. You were given the task yesterday.
4. The child was fed the milk with a spoon.
5. Jane has been taught the song.
6. My mother taught me music and drawing.

Rewrite the above sentences changing the voice of each verb.

STUDY 134

Verbs in Active Voice Only

Write ten sentences in which the verbs cannot be changed into the passive voice; as, He walks rapidly.

VOICE

1. Active. 2. Passive.

STUDY 135

The Transitive and the Intransitive Verb

1. Jane wrote the letter. 2. The horse ran away. 3. The crows found him and chased him out of sight. 4. Next a red squirrel steals down and barks just over your head.

From the above sentences list the verbs that can

be used in both the active and the passive voice, and those that cannot. Compare these classes of verbs as to meaning and the result of the action expressed.

A verb whose meaning admits of its use in either the active or the passive voice is a transitive verb.

A verb whose meaning does not admit of its use in the passive voice is an intransitive verb.

A verb whose subject or object denotes the person or thing receiving the action is a transitive verb.

In the following sentences change the voice of the verbs when possible, and classify each verb as transitive or intransitive:

1. One hand was injured by the burn.
2. These stories spread abroad and caused great tumult and alarm.
3. We were taken into a clean, snug stable.
4. He made a grand festival at his new birch house, and invited all the ship carpenters in Boston.
5. Here Grandfather gave his auditors details of this melancholy affair.
6. Sir William Phipps quarreled with the captain of an English frigate.
7. Ginger had been moved into the other stable.
8. They buried him in one of the crowded cemeteries of London.
9. Now imagine yourselves, my children, in Master Ezekial Cherry's schoolroom.
10. The little fellow tugged and toiled and got himself quite out of breath.
11. The birch rod lost several of its twigs.

12. The dinner was eaten by the campers.
13. The boys sneezed.
14. The young folks were well pleased with Grandma's proposal.
15. Captain had been trained for an army horse.
16. Aunt Amy went this morning.
17. Meanwhile the rock sank farther and farther into the ground.
18. Bob took the cup and gave the cockerel a spoonful of ginger.

STUDY 136

Construction of Nouns and Pronouns

Give the construction of all the nouns and pronouns in the preceding sentences.

STUDY 137

Verbs may be Transitive or Intransitive

Some verbs are transitive or intransitive according to their meaning in a particular connection.

The dog *ran* away.

They *ran* the poles into the ground.

Distinguish between the transitive and the intransitive verbs in the following and give your reasons for your decisions:

1. The cook tasted the milk.
2. The milk tastes sour.
3. The ice melted quickly.
4. The sun melted the ice.
5. Mary opened the trunk.

6. The trunk opens easily.
7. The teacher speaks German and French.
8. Our teacher speaks distinctly.
9. The men moved the house into the next lot.
10. The swing moves easily.

Some intransitive verbs are followed by nouns of kindred meaning.

She lived a lonely *life*.

He dreamed a *dream*.

Such a verb cannot be parsed as transitive, because the noun is not a direct object but simply repeats the thought of the verb.

A noun used in this way is called a cognate object and is in the objective case.

STUDY 138

Linking Verbs

1. Gold is yellow. 2. The men were sailors.

What is the predicate of each of these sentences? How many words has each predicate? Could either word of the predicate be omitted and the statement be preserved? Which word in each predicate seems to have most meaning? What seems to you to be the use of the verb in each of these sentences?

In sentences like these, the verb *be* in its various forms, *is*, *are*, *was*, *were*, etc., has no meaning of its own, but merely connects the subject with the predicate nominative or predicate adjective, and is called a linking verb.

Because the linking verb merely connects, it cannot take adverbial modifiers; but sometimes an adverb modifies the whole predicate: *e. g., The bird is not yellow.* In this sentence *not* denies the whole predicate *is yellow.*

The linking verb *be* has no voice, as it expresses no action.

It should be observed also that the linking verb cannot of itself make a complete predicate. It requires a predicate noun or predicate adjective to complete the assertion.

Can a linking verb take an object or an objective complement? Why?

There are a few verbs that do this work of linking ideas but also have some meaning in themselves, and form a small class of intransitive verbs.

He *became* ill.	It *turned* cold.
She *appears* happy.	The door *stands* open.
She *seems* a goddess.	The man *went* mad.
She *grew* more beautiful.	My blood *runs* cold.

STUDY 139

Classification of Verbs

Classify the verbs in the following sentences according to meaning; that is, as transitive, intransitive, and note especially those that are linking intransitive.

1. Now it is twelve o'clock.

2. The master looks at his great silver watch, and then, with tiresome deliberation, puts the ferrule into his desk.

3. The little multitude await the word of dismissal with almost inexpressible impatience.

4. Sir Abbott, we are yeomen and freemen of this forest.

5. We are protectors and the guardians of the poor.

6. Robin took one-half of the money and gave it to his yeomen.

7. Robin knew the seal was genuine.

8. "We are peaceable folks here," said Mort.

9. "This is a rare and beautiful sight," thought King Edward.

10. When the dinner was ready Robin Hood and Little John attended the King.

11. He looked searchingly into the King's face.

12. They were happy, hearty boys.

13. His face grew black.

14. One by one they slipped away and went back to the forest.

15. Martha has been in town for the day.

STUDY 140

Construction

In the preceding sentences, give the construction of each word. Give the use of the phrase *in town* in sentence 15.

VERBS ARE CLASSIFIED

As to Use:

1. Transitive.
2. Intransitive.
   - Linking.
   - Complete.

STUDY 141

Choice of Words

Copy these sentences, retaining only the correct form of the alternative words, and prepare to give reason for your choice:

1. You may (sit, set) in this room.
2. Will you (sit, set) the lamp on the table?
3. (Sit, set) the chair here.
4. He (set, sat) still a long time.
5. He has (set, sat) in the hammock this afternoon.
6. The hen (sits, sets) on the eggs.
7. (Lay, lie) on the couch and rest.
8. She has (laid, lain) there most of the afternoon.
9. I saw him (lying, laying) on the grass.
10. I (laid, lay) down for a while.
11. She (lay, laid) the child on the bed.

STUDY 142

The Indicative and the Imperative Mood

1. I have read your invitation. 2. Let me go. 3. Send the carriage.

State in your own way what seems to be the difference in the way these three verbs assert something.

That form or use of the verb that shows the manner of assertion is mood.

The mood of simple declaration or question is the indicative mood.

The clouds *hang* over us.

Have you *sold* the horse?

The mood of command or entreaty is the imperative mood.

(You) *Close* the door.

The subject of a verb in the imperative mood is generally understood. It is always a pronoun in the second person.

Tell whether these verbs are in the indicative or the imperative mood:

1. At the first movement of the iron bar, the second son slipped from the tree down the bank and sprang to the platform.
2. Give me room, boys.
3. No, Rocket, I don't want your pole.
4. Don't fling any of the missiles, boys.
5. Keep it yourself, gentle knight.
6. Now go to your master and tell him I shall be glad when he comes.
7. Do you own the launch?
8. No, but we own the boats.
9. "Take this," a soldier said, "and bid me a brave goodbye."
10. Once upon a time a young man made ready for a voyage.
11. Early in the evening the wise old cedars had shaken their heads ominously and predicted strange things.
12. Why do you leave me?
13. "Have no fear," said the angel.
14. Once upon a time the forest was in great commotion.
15. His name was Norse; broad were his shoulders; his cheeks were ruddy; his hair was fair and long; his body be-

tokened strength, and good nature shone from his blue eyes, and lurked about the corners of his mouth.

16. "Where are you going?" asked his neighbor, Jans, the forgemaster.

17. Norse said, "A spirit came to me in my dreams last night and said, 'Launch the boat and sail to-morrow.'"

18. Bring the oars.

19. "Never mind him," shouted the wizard.

20. "Wake up, little friend," cried the sunbeam, "wake up, for it is springtime!"

21. Row the boat quickly to the shore.

22. "Who are you?" cried Seth.

23. A great wonder overcame Abner.

24. "Get your places," called the boy.

STUDY 143

Classification of Verbs

In the preceding sentences, tell whether each verb is transitive or intransitive, active or passive.

STUDY 144

Indicative and Imperative Mood

Find in some book ten sentences with verbs in the indicative mood, and five with verbs in the imperative mood.

STUDY 145

Principal and Auxiliary Verbs

Compare the work done by the italicized words in the following:

1. Most men *will* their property to their children.
2. True men *fight* bravely.
3. True men *will* fight bravely.
4. The men did think that Jane did it.
5. The boys *have* gone skating.

In (1) *will* alone asserts something about the men, but in (3) *will* helps the word *fight*, the more important part of the verb phrase, to make the simple predicate.

In (2) the verb *fight* does the work alone.

Similarly in (4) *have* does all the work, while in (5) it merely helps *gone* to do the asserting.

An auxiliary verb is one that helps a principal verb to make an assertion.

A principal verb is one that alone, or with an auxiliary, either asserts something, or forms the linking part of a predicate.

Classify the verbs in the following sentences, as principal or auxiliary, and prepare to give your reason:

1. Elephants have long tusks. I have seen them.
2. I shall be a doctor when I am a man.
3. The boys are hunting for quail.
4. We *have* our skates with us.
5. We had plenty of water after we had dug the well.
6. The child is very ill.
7. The leaves had fallen from the trees.
8. The horses were in the pasture.
9. The dogs were running the sheep.
10. The children did not run to their father.

11. If you are kind, heaven will repay you.
12. We have been chased home.

STUDY 146

Tense

1. I walk. 2. I walked. 3. I shall walk.

What is the time of the action expressed by the verb in the first sentence? In the second? In the third?

The form of the verb that distinguishes the time of the action is tense.

The present tense denotes present time.

The past tense denotes past time.

The future tense denotes future time.

Tell the tense of each verb in the following:

1. In a certain part of the sea, many leagues from here there once lived a large family of oysters, noted for their beauty and size.
2. "How good the oak tree is to the ivy!" said the other trees of the greenwood.
3. "How the oak tree loves her!" said the ash.
4. Norse shook his head. "The spirit will provide," said he. "I have no fear and I shall take no care, trusting in the spirit."
5. Joe came and sat by me.
6. "Are you afraid of them?" I asked.
7. No, father, I shall go to my work.
8. At this time the girls smiled, but all agreed that Grandmother was right.

9. Now I shall show you my beautiful new dog.

10. "Take the glass, if that will help you," said the captain.

Might, could, would, and should do not conform to any rule of tense.

STUDY 147

Tense (Continued)

1. I have finished the letter. 2. I had finished the letter before noon. 3. I shall have finished the letter before the mail goes out.

Notice that in the first sentence the action is completed, perfected at the *present* time. In the second, it was perfected at a certain time in the *past.* In the third, it will be perfected at a certain time in the *future.*

Present perfect tense denotes action completed in present time.

I *have walked.*

I *have finished* the work.

Past perfect tense denotes action completed at a certain time past.

I *had walked.*

I *had finished* the work before the boy called.

Future perfect tense denotes action to be completed at a certain time in the future.

I *shall have walked.*

I *shall have finished* the work to-night.

Tell the voice, mood, and tense of the verbs in these sentences:

1. She devotes her time to the study of music.
2. I have cut my finger.
3. He called an hour ago.
4. We shall overtake you.
5. He had recited the poem before we came.
6. We shall be punished for this.
7. The seamstress will have finished my dress by evening.
8. Catch the ball.
9. Her presence lends its warmth and health
   To all who come before it.
10. I know when I shall start.
11. "We shall see," replied Grandfather.
12. A new war between France and England had broken out in 1702.
13. Take hold of the sheet and push the helm over.
14. This treasure-seeker had come over from England.
15. They have soiled my new book.
16. They will have crossed the bridge before the rain comes.
17. He has fired both his shots.
18. Run, Betsy! run for your life, and send help!
19. This had been chosen by the children.
20. Suddenly the smothered voice of Becky was heard by a party of visitors.

What auxiliary verb marks the present perfect tense? The past perfect? The future perfect?

TENSE

1. Present.
2. Past.
3. Future.
4. Present perfect.
5. Past perfect.
6. Future perfect.

STUDY 148

The Person and the Number of the Verb

A verb must agree with its subject in person and number.

Mary has studied her lesson. Has studied is the third person, singular number, to agree with the subject *Mary. I have written a letter. Have written* is first person, singular number, to agree with its subject *I.*

In the study of nouns, nothing was said of person because nouns are always third person, except nouns of address.

The pronoun *you,* formerly used in the plural sense only, now often singular in meaning, always takes the plural form of the verb.

A verb that is limited in person and number by its subject is a finite verb. Every sentence must have a finite verb in the predicate.

Distinguish clearly the meaning of *finite* and *infinite.*

In the preceding study, give the person and number of each finite verb.

STUDY 149

Number of Verbs

The difficulty in securing agreement in number between subject and predicate verb is generally limited to collective nouns and to nouns having a plural

form but a singular meaning. The form of the verb should be governed by our thinking. With the collective noun as subject, if we think of the members of the group as acting as a unit, we use a singular verb, but if we think of them as acting as individuals, we use a plural verb.

Account for the number of each verb:

1. Nearly one-half of the inhabitants were assembled.
2. Two-thirds of this is mine by rights.
3. The jury are all old men.
4. The crowd throng the streets.
5. The jury is in its room.
6. With Thee a thousand years is as one day.
7. His father and his brother were living.
8. Neither the one nor the other appears to have understood.
9. The king or his soldiers have done the deed.
10. The tramp of horses was heard.
11. The mob surges madly on.
12. The men of the crew were heroes.
13. The committee reports favorably.

STUDY 150

The Conjugation of the Verb

The tabulation of the forms of a verb in the various voices, moods, tenses, persons, and numbers is *conjugation.* These variations in form are the *inflections* of a verb.

Turn to Study 178 and learn the conjugation of the verb *be* in the indicative and the imperative moods.

STUDY 151

Conjugation

In Studies 179, 180, and 181, learn the conjugation of the verb *see* in the indicative and the imperative moods, active and passive voices. Be able to give in both voices the conjugation of such other verbs as your teacher may direct.

STUDY 152

Conjugation

Learn the synopsis of *see*, indicative mood. Be able to write this perfectly without reference to the book. See Studies 182, 183. Prepare to write synopses of other verbs selected by your teacher.

STUDY 153

Parsing Verbs

ORDER OF PARSING

*1.	Classification as to Form.	5.	Mood.
*2.	Principal Parts.	6.	Tense.
3.	Classification as to Use.	7.	Person.
4.	Voice.	8.	Number.

FORM FOR PARSING

We have written a letter. (**Have written* is an irregular verb. Principal parts: present, write; past, wrote; past participle, written.) It is transitive, in

*Omit until further study.

the active voice, indicative mood, present perfect tense. It is first person, plural number, to agree with its subject, *we*.

FORM FOR TABULATION

We have written a letter.

Verb	Class as to form	Prin. parts	Class as to use	Voice	Mood	Tense	Person	Number
Have written	irregular	pres., write past, wrote past part., written	transitive	active	indicative	pres. perf.	first	plural to agree with its subj. we

Parse any ten verbs in Study 139 or 142.

STUDY 154

Peculiar Uses of "It"

Study the use of *it* in the following sentences:

It was well that we went. It happened that the guests all came. It came about in this way that the boy was found. Notice that in these sentences *it* means nothing, but takes the place of the subject which appears later in the sentence, and is therefore called a *representative subject* or an *expletive.*

It will rain to-morrow. Did it thunder yesterday? In these sentences *it* is the real subject, but refers to no definite thing. Verbs used with such a subject do not admit of variations in person and number, and hence are called *impersonal verbs,* and the subject is called an *impersonal* subject.

Similarly in: *They footed it to the next town and had a good time of it, it* is an *impersonal* object.

Compose or find six sentences involving these three uses of *it*.

STUDY 155

Review

What is the indicative mood?

Write five sentences containing verbs in the indicative mood.

What is the imperative mood?

Write five sentences containing verbs in the imperative mood.

STUDY 156

The Subjunctive Mood

1. God be with you. 2. God is with you. 3. If the master were here, I should take my lesson. 4. The master was here, and I took my lesson. 5. If he were here, you would not speak thus.

Which of these verbs assert something as a fact? Which assert something as merely thought of?

The form or use of a verb that asserts something as merely thought of, not considered as a fact, is the subjunctive mood.

The subjunctive mood is most commonly used to express:

1. *A wish or exhortation.*
   Long *live* the King.

2. *Supposition.*
   If he *be* your friend, he will tell you the truth.

3. *Uncertainty.*
   I will attempt the task whatever it *may be.*

4. *Purpose.*
   I worked hard that I *might gain* the prize.

The conjunctions *if, that, lest, though, unless,* and the like, often precede the verb in the subjunctive mood, but the conjunction is not necessarily a sign of the mood.

The student must bear in mind the distinction between the indicative and the subjunctive mood: the indicative states as a fact; the subjunctive, as merely thought of or supposed. The distinction is not in the meaning of the verb but in the manner of assertion.

Indicative: He could play the violin before he came.

Subjunctive: If I could play the violin, I would do it.

STUDY 157

Conjugation

Learn the conjugation and synopsis of *be* and *see,* in the active and the passive voices, in the subjunctive mood. See Studies 178 to 182.

STUDY 158

Mood

Tell the mood of each verb in these sentences:

1. If they were only cared for, I could go in peace.
2. Heaven protect us!
3. I know I should like it.
4. It would have been better for him if he had known one thing well.
5. Judge not that ye be not judged.
6. Teach me to feel another's woe,
   To hide the faults I see;
   That mercy I to others show,
   That mercy show to me.—POPE.
7. The boy's play looked as if it might end in sad earnest.
8. He will learn after a while if he keeps on trying.
9. If I send them away fasting to their own homes they will faint by the way.
10. Had King George been there, he could have done nothing for himself.
11. The mob triumphed in their downfall and destruction, as if these pictures of Hutchinson's forefathers had committed the same offenses as their descendants.
12. Give us this day our daily bread.
13. "I should think," said Laurence, "that the people would have petitioned the King."
14. If mother were home, I should ask permission to go.
15. If thy right eye offend thee, pluck it out.
16. Hallowed be Thy name.
17. If it had not been for the great heart and courage of Washington, they would have given up in bitter despair.
18. One would think he had never seen a gun before.
19. Pete stopped as if he himself had received a shot.
20. Be careful where you walk, for fear you fall.

MOOD

1. Indicative.
2. Imperative.
3. Subjunctive.

STUDY 159

Review Principal and Auxiliary Verbs

What is a principal verb? An auxiliary verb? In the following sentences, tell whether each italicized word is an auxiliary or a principal verb:

1. There *are* rich people in the world.
2. The children *have* gone.
3. I *will* go to the party.*
4. I *shall* be there by noon.
5. The birds *do* not all leave in the autumn.
6. It *may* rain, and then we *can* not have our picnic.
7. Jane said she *would* come.
8. James *is* the culprit.
9. The cattle *were* grazing in the field.
10. The board *may* elect its own president.
11. Henry *can* skate.
12. Children *ought* to obey.
13. He *must* do his work.
14. You *will* have a warm day for your journey.
15. Thou *shalt* not steal.*
16. Mary *has* a cold.
17. She *would* start in spite of the rain.
18. We *did* our duty.
19. I *will* be obeyed.*

**Will* in the first person and *shall* in the second or third expresses determination on the part of the speaker.

20. He *was* beaten with many stripes.
21. He *does* not know you.
22. You *may* have the book.
23. The birds *will* be back soon.
24. *Do* you enjoy school?
25. James *shall* not leave the room.*
26. He *would* come the same hour day after day.
27. *Have* you ever crossed the ocean?
28. I *will* fight it out on this line if it takes all summer.*
29. I *do* wish you were here.
30. He *will* fish hours at a time.
31. A better day *is* coming.
32. We *do* hope you enjoy your trip.

STUDY 160

Choice of Words

Select the proper word of each of these pairs, and give a reason for your choice:

1. (Shall, will) you be glad to have a vacation?*
2. It has been decided that vacation (shall, will) begin to-morrow and continue a week.
3. I shall (learn, teach) the dog the trick.
4. I (shall, will) have my rights, nothing (will, shall) prevent me.
5. (Can, may) I leave the room?
6. They (run, ran) the race yesterday.
7. I (shall, will) go; nobody (shall, will) prevent me.
8. Did he (learn, teach) you the lesson?
9. (May, can) I pass you the bread?
10. He (came, come) back this morning.
11. (Can, may) I do the errand for you?

*In asking questions *shall* or *will* is to be used according to which word will be correct in the expected answer.

VERBALS

STUDY 161

The Infinitive

What is the meaning of *finite? infinite?* Why is a finite verb so called? (See Study 148.) Sometimes the verb names an action or state without asserting it, and without reference to person or number. For example, *hear* and *row* in the following: *I like to hear good music. To row was a pleasure to her.*

Note.—The infinitive often has *to* before it.

The form or use of a verb that names action or state in a general way without limitations of person and number is the infinitive.

To is not used with the infinitive after the verbs *see, hear, feel, make, bid, find, dare,* and some others. *He dared not attempt the journey.* In this sentence, *attempt* is an infinitive because it expresses the action in a general way and has not a subject that limits it in person or number; as in, *He attempts,* or *They attempt.*

Learn the forms of the infinitive in the active and the passive voice, Studies 178, 179.

Select each infinitive in the following sentences:

1. Then at once it began to quiver.
2. To say the truth, our friend Charlie was very much out of humor with the storm.
3. You had all gone to rest, and had left old Grandfather to meditate alone in his great armchair.

4. In the energy of its utterance, the old armchair seemed to stamp its foot.

5. "Neighbor Franklin," his father's friends sometimes said, "you ought to send this boy, Benjamin, to college and make a minister out of him."

6. Archie, with shouts of merriment, helped Christie disengage the poor bird.

7. I go to take up my abode in the country, to plant myself upon unfamiliar ground.

8. I resolved to part with her and try another.

9. Gods! can a Roman senate long debate
Which of the two to choose, slavery or death?
—ADDISON.

10. O villainy! Ho! let the door be lock'd.—SHAKESPEARE.

STUDY 162

The Uses of the Infinitive

1. As a Noun.
2. As an Adjective.
3. As an Adverb.
4. As an Independent Element.

1. *As a Noun:*

a. Subject.

To skate is fun.

b. Predicate Noun.

To see is *to believe.*

c. Object of Verb.

He loves *to argue.*

d. With the Prepositions, *but, about,* and *except.*

None knew thee but *to love* thee.

He was about *to depart.*

e. Appositive.

This kind of exercise, *to climb* hills, is excellent.

Tell the uses of the infinitives in these sentences:

1. The Prince told her what he intended to do.
2. To sail away will be very pleasant.
3. They expected to meet us last evening.
4. He wishes to obtain more information.
5. To pass them is impossible.
6. It was my intention to hide it in the bushes.
7. To watch all the marvelous life at the edge of the ocean was enchanting, and she never wearied of it.
8. But soon it began to dance anew.
9. I shall expect to hear some news of him.
10. I think it is foolish to remain here.
11. Our aim is always to speak the truth.
12. She was about to go.
13. "Oh, I like to wear a sword," said Charley.
14. To bear our fate is to conquer it.
15. No way remains but to go.
16. The children were so much excited that Grandfather found it necessary to bring his accounts to a close.
17. The best thing will be to represent the case truthfully.
18. None knew thee but to love thee;
    None named thee but to praise.
19. He chose not to interfere.
20. It delighted the boys to hear him.

STUDY 163

Uses of the Infinitive—(Continued)

2. *As an Adjective:*

a. Modifying a Noun.

Water *to drink* is scarce.

3. *As an Adverb:*

a. Modifying a Verb.

He came *to see* us.

b. Modifying an Adjective.

He was anxious *to start*.

c. Modifying an Adverb.

I love you too much *to let* you go.

4. *As an Independent Element:*

To be definite, they will be here at noon.

Tell the use of each infinitive in these sentences, and parse such of them as your teacher may direct:

1. I have a great desire to know the exact appearance of the North Pole.
2. He is able to announce certain facts.
3. A young girl can be patient enough to learn to sew.
4. All Christie's good bread went to feed the chickens.
5. To make time agreeable, he entertained them with stories.
6. There was nothing in her appearance to frighten him.
7. I shall be happy to accept the offer.
8. Have you any advice to give us?
9. I shall be glad to do anything I can to help you.
10. To tell the truth, I am wrong.

STUDY 164

The Uses of the Infinitive—(Continued)

Study the use of these italicized words:

1. They saw *her depart*.

2. We wanted *him to go.*
3. They forbade *us to enter.*

Observe that each verb has a sort of compound object of which the infinitive is a part. For simplicity, that is a good way to dispose of such examples.

Those who wish to analyze the construction further may prefer to say:

The infinitive is used after a verb and its object to signify an action in which the person or thing named by the object is concerned.

While the infinitive alone does not predicate it may imply predication, so as to determine the case of the noun or pronoun used after it; as,

We know them to be *him* and *her.*
This person seems to be *he.*

Observe that in the first sentence *him* and *her* refer to the object *them,* and that in the second *he* refers to the subject *person.*

Find in the following sentences all examples of the infinitive used with a noun to form the compound object of a verb, and give the use of the other infinitives.

1. I wish some one to take care of my horse.
2. John saw the train come at noon.
3. She heard the chorus sing the Christmas anthem.
4. Delay will cause you to miss the object of your search.
5. His mother saw him fall from the fence.
6. In May, when sea-winds pierced our solitudes,
   I found the fresh Rhodora in the woods.

Spreading its leafless blooms in a damp nook,
To please the desert and the sluggish brook.
The purple petals, fallen in the pool,
Made the black water with their beauty gay.
Here might the redbird come his plumes to cool,
And court the flower that cheapens his array.

—EMERSON.

7. Fred's father would not let him play with the band.
8. His father wishes him to become a lawyer.
9. To speak more accurately, the lace is just two yards and four inches long.
10. To proceed, the period during which the governors sat in our chair was not very full of striking incidents.
11. The mountains seemed to tremble.
12. We have a duty to perform.

STUDY 165

Uses of Phrases and Clauses

An infinitive with all its modifiers or words used to complete its meaning is called an infinitive phrase.

Tell the use of each phrase and each subordinate clause in all the exercises on infinitives. Be prepared to give the construction of such words as your teacher directs.

USES OF THE INFINITIVE

1. *Noun:*
   a. Subject.
   b. Predicate Noun.
   c. Object of Verb.
   d. With the Prepositions, *but, about,* etc.
   e. Appositive.

2. *Adjective:*
   a. Modifying a Noun or a Pronoun.
3. *Adverb:*
   a. Modifying a Verb.
   b. Modifying an Adverb.
   c. Modifying an Adjective.
4. *Independent Element.*

STUDY 166

Analysis

Week in, week out, from morn till night,
  You can hear his bellows blow;
You can hear him swing his heavy sledge,
  With measured beat and slow,
Like a sexton ringing the village bell,
  When the evening sun is low.

And children coming home from school
  Look in at the open door;
They love to see the flaming forge,
  And hear the bellows roar,
And catch the burning sparks that fly
  Like chaff from the threshing-floor.

He goes on Sunday to the church,
  And sits among his boys;
He hears the parson pray and preach,
  He hears his daughter's voice
Singing in the village choir,
  And makes his heart rejoice.

It sounds to him like her mother's voice,
  Singing in Paradise!
He needs must think of her once more,
  How in the grave she lies;
And with his hard, rough hand he wipes
  A tear out of his eyes.
From "The Village Blacksmith"—LONGFELLOW.

Give the use of each phrase and each subordinate clause, and be able to parse or give the construction of any word in the poem except *ringing, coming, singing.*

STUDY 167

Review Parsing Verbs

An auxiliary verb is never parsed alone. Parse the verbs in the following sentences:

1. You may pass the drawing material.
2. Where did you say he lives?
3. Mary must close the door.
4. The boys should study harder.
5. Martha ought to go to the market.
6. Let the rebel parson lead the march.
7. We have heard her sing before.
8. I could read more easily before the others came.
9. There is one thing that I must not forget.
10. James may hand me my books.
11. They came to see the new picture.
12. We did study our lessons.
13. I will have the chair I want.
14. John wishes to help you find the letter.
15. John could do the work this morning.

16. I shall expect you to-morrow.
17. I can solve the puzzle.
18. How dare they question our demands?

STUDY 168

The Participle

1. The sailors, clinging to planks, were saved.
2. Tired by the long walk, the child slept soundly.
3. The ship, driven before the wind, ran upon the rocks.

Define verb; adjective. Find the verb in each predicate of the above sentences. Find in each sentence another word that seems to have the nature of a verb. What words describe *sailors, child,* and *ship?* Then the words *clinging, tired,* and *driven* seem to do the work of what two parts of speech?

A word doing the work of both a verb and an adjective is a participle.

A participle takes the same modifiers as any other form of the verb, but has the adjective nature as well, for it always modifies a noun or pronoun.

The participle, like the infinitive, may imply prediction and may take an object or link a predicate adjective or noun.

1. Quickly *seeing* the difficulty, he ran for help. (Part. with adv. mod.)
2. *Being* ill, Mary lay on the couch. (Part. with predicate adjective.)

In the first sentence *seeing* modifies *he;* in the second, *being* modifies *Mary.*

A participle may be either in the active or the passive voice.

Active: We watched the bird *bowing* and *fluttering.*

Passive: Truth *crushed* to earth shall rise again.

A participle may have three tenses; present, past or perfect, and present perfect.

A participle ending in ing and denoting present time is a present participle.

Toiling, rejoicing, sorrowing, onward through life he goes.

The man, *being delayed,* missed the train.

A past or perfect participle refers to past time and has a variety of endings: d, t, n, and others.

It is called the past or perfect participle because it belongs to past time, and expresses the condition as the result of the action of the verb.

My mind is troubled, like a fountain *stirred.*

A participle expressing an action completed in present time is a present perfect participle.

It always contains the auxiliary *having.*

Having packed his trunk, he was ready to depart.

His trunk *having been packed,* it was strapped and locked.

Learn the participles of the verb *be* and *see.* Studies 178, 179, 180, and 181.

STUDY 169

Participles

Many participles, from much use, have become adjectives. *It was the mischievous, romping wind, once more; romping* is an adjective. *It was the mischievous wind, romping once more; romping* is a participle.

Select the participles in these sentences, giving the tense, voice, and use of each:

1. She returned smiling.
2. "Be assured," said I, bidding her good-night, "God listens to the simplest prayer of the child."
3. It contained sailor's clothes, drenched with sea water.
4. Having awakened Ernest at dawn, we got ready.
5. Talking thus we arrived at the shore.
6. We were startled by the cock, crowing at dawn.
7. She saw the little ape running to the roots of the fig tree, under which he disappeared.
8. Suspecting some miscief, she followed him.
9. Searching under the neighboring roots, Ernest found a store of eggs.
10. Absorbed in this work, we did not notice that the cow and the ass, attracted by the luxuriant verdure on the other side of the stream, had wandered across the bridge.
11. My wife, hearing us, began to exclaim against our expedition.
12. Jack, having been reassured, began to work again.
13. The material, having been heated, bends easily.
14. We can stand here unseen.
15. Having done the work, the man went home.
16. Who knew of this having been done?
17. Our work finished, we retired for the night.

STUDY 170

The Nominative Absolute

A participle may be used with a noun as an independent element. The noun is then in the nominative case. **The storm having passed, we continued our journey.* Sometimes the participle is not expressed but understood; as, *He lay down his heart (being) heavy with sorrow.*

A noun or a pronoun with a participle used with no apparent relation to any word in the sentence is a nominative absolute.

**I being willing,* they went away together.

Give the tense, voice, and use of each participle:

*1. The bridge having been washed away, we forded the stream.

2. Never having heard it, I had frequently asked Indians what it was like.

3. Once aroused in this way, he heeds no danger.

4. The canoe having been quietly pushed on shore, the enemy disappeared among the brush.

5. He seemed bewildered.

6. The plans being matured, the army broke camp.

A participle with its modifiers and the words used to complete its meaning is called a participial phrase.

*It should be noted that these sentences are loose and awkward. It is well to avoid using the nominative absolute. How much better to say: When the storm had passed we continued our journey. Because the bridge had been swept away, we forded the stream.

ORDER OF PARSING PARTICIPLES

*1. Class as to Form.
*2. Principal Parts.
3. Class as to Use.
4. Voice.
5. Tense.
6. Construction.

STUDY 171

Participles and Nouns

In these sentences, from Swiss Family Robinson, parse each participle and any noun used independently:

1. Leaving my young philosopher to teach his brother, I became absorbed in the construction of the hurdle.
2. Our wicks having been prepared, we melted a quantity of wax in our kettle.
3. The dogs came bounding to meet us, but soon began anew to growl, springing toward the forest.
4. Fritz coming up, we called Ernest and Jack.
5. Taking a good supply of provisions, we set sail.
6. Having crept noiselessly to the foot of the hill, I fired.
7. I saw something moving among the leaves of the tree.
8. Your own courage, aided by brave children like ours, will accomplish all.
9. The shower having passed over, we gathered many cocoanuts.
10. Fritz, distributing his sugar canes and replacing his little charge on Turk's back, presented Ernest with his gun.

*Omit until further study.

11. The rainy season being near, it became necessary to lay in a large supply of provisions.

STUDY 172

Construction

Be able to give the construction of any word in the last two studies.

STUDY 173

Independent Elements

1. Noun in Direct Address.
2. Noun Independent by Exclamation.
3. Interjection.
4. Expletive.
5. Noun Used Absolutely with Participle.
6. Infinitive Phrase.
7. Participial Phrase.
8. Prepositional Phrase.

Give the construction of all words used in the independent elements:

1. James, where is your brother?
2. There will be no trouble about it.
3. Hurrah! winter has come.
4. Fire! Boys, come here.
5. To be honest, I do not know the secret.
6. John having returned, the party set out.
7. Speaking generally, this is the case.
8. The cold weather having come, the birds are going south.
9. To speak plainly, there is no hope of her recovery.

10. In regard to finances, we are sure there will be no deficit.

11. Ho! strike away the bars and blocks.

STUDY 174

The Gerund

1. Riding swiftly is dangerous. 2. He likes playing football.

In the first sentence what is the subject? By what part of speech is this subject modified? This word *riding* seems to do the work of what two parts of speech? What is the construction of *football?* What word in the second sentence seems to do the work of two parts of speech?

A verbal noun ending in ing and capable of taking an object, or of being modified by an adverb, is a gerund. It is sometimes called the infinitive in "ing."

In modern English the gerund is seldom preceded by *the, a,* or *an,* or followed by *of;* e. g., *Riding* swiftly is dangerous. *Hemming* requires care.

A gerund may be the subject; as, *Walking briskly is good exercise;* predicate noun; as, *Striving to make men contented is undertaking an impossibility;* the object of a verb; as, *I could not help laughing loudly;* used with a preposition; as, *Language is the art of expressing thought.* The gerund may take an object or be modified as a predicate verb, but has also the construction of a noun.

A gerund with its modifiers and the words that complete its meaning is called a gerundial phrase.

Learn the gerunds of the verb *be* and *see*, Studies 178, 179, and 180.

The order of parsing gerunds is the same as that of participles.

It should be made clear, and borne in mind, that the gerund is a verb, doing also the work of a noun; but as a verb it can take words that complete its meaning and adverbial modifiers. Some nouns name actions, but being only nouns their modifiers are always adjective elements. When there are no modifiers it is difficult to distinguish the gerund from the simple noun. One test is to supply a suitable modifier, and then decide whether that modifier does the work of an adjective or an adverb. If the word can take an adverbial modifier, it must have the verb notion, and is therefore a gerund.

In these sentences, parse each gerund, each participle, and each noun naming action:

1. He could not be mistaken in supposing that it moved its lips.
2. He thanked this respectable old chair for beginning the conversation, and begged to know whether it had any thing particular to communicate.
3. Shall I ever again be able to hear the song of the oriole without being pierced through and through?
4. We regretted losing the place.
5. Anon, seeming to remember that these antics were un-

worthy of such a dignified and venerable chair, it suddenly stood still.

6. The child did not do his grandsire's bidding.

7. The cat frisked before her, turning to see if she were following.

8. The moving of the branches cast shadows across the path.

9. After securing our safety by lighting a fire, we sank to sleep on our beds of moss.

10. The process which I shall employ in making our shoes resembles the one I have described.

11. Laughing at the funny expression, I turned to my sketch and began working in earnest.

12. The pine tree sang of His promised coming.

13. Fido was delighted beyond all telling.

14. Late in the autumn, a party of merry birds, flying joyously through the blue heavens on their way south, lighted to rest on the rock.

PHRASES

1. *As to Form:*
   - a. Prepositional.
   - b. Infinitive.
   - c. Participial.
   - d. Gerundial.

2. *As to Use:*
   - a. Adjectival.
   - b. Adverbial.
   - c. Substantive.
   - d. Independent Element.

VERBAL FORMS

I. Infinitives:

A. Modifications.

1. *Voice:*
   - a. Active.
   - b. Passive.

2. *Tense:*
   - a. Present.
   - b. Present Perfect.

B. Uses.

1. *Noun:*
   a. Subject.
   b. Predicate Noun.
   c. Object of Verb.
   d. With the Prepositions, *but*, *about*, etc.
   e. Appositive.

2. *Adjective:*
   a. Modifying a Noun or a Pronoun.

3. *Adverb:*
   a. Modifying a Verb.
   b. Modifying an Adverb.
   c. Modifying an Adjective.

4. *Independent Element.*

II. Participles:

A. Modifications.
   1. *Voice:*
      a. Active.
      b. Passive.
   2. *Tense:*
      a. Present.
      b. Past or Perfect.
      c. Present Perfect.

B. Uses:
   1. *Same as Adjective.*
   2. *With Noun as Nominative Absolute.*

III. Gerunds:

A. Modifications.
   1. *Voice:*
      a. Active.
      b. Passive.
   2. *Tense:*
      a. Present.
      b. Present Perfect.

B. Uses:
   1. *Subject.*
   2. *Predicate Noun.*
   3. *Object of Verb.*
   4. *With Preposition.*

STUDY 175

Conjugation

The Principal Parts of a Verb

The conjugation of a verb is based on three principal forms, or "principal parts,"—the present tense, the past tense, and the perfect participle. From these forms, by combination with the verbs *shall, have,* and *be,* are made all the other verb-forms. An English-speaking person can in most cases discover the principal parts of a verb by reflecting what form he would use in speech. He knows that he says, "I *love",* in the present; "I *loved",* in the past; "I *have loved",* in the perfect, and similarly, "I *find", "*I *found", "*I *have found".* As the perfect tense is formed by the combination of *have* with the past participle, he knows that the principal parts of the verbs *love* and *find* are *love, loved, loved; find, found, found.* If, in the case of any verb, he be in doubt as to these principal forms, his natural resource is the dictionary. For convenient reference, we give in the next study the principal parts of a large number of verbs most likely to give trouble.

Learn the conjugation of the progressive forms of the verb *see,* Study 181. Note the difference in meaning and form between these and the passive.

STUDY 176

The Classification of Verbs as to Form

You have learned that verbs are classified accord-

ing to use as transitive and intransitive. They are classified according to form as *regular* verbs and *irregular* verbs. These verbs are distinguished from each other by their manner of forming their past tenses.

A verb that forms its past tense by adding d, t, or ed to the present tense is a regular verb.

Present	*Past*	*Perf. Part.*
love	loved	loved
burn	burned or burnt	burned or burnt

A verb that forms its past tense in any other way than by adding ed, d, or t to the present is an irregular verb.

Present	*Past*	*Perf. Part.*
sing	sang	sung
drive	drove	driven

The following lists give the principal parts of irregular verbs for reference. Italicized words are regular alternative forms:

Present	*Past*	*Perf. Part.*
abide	abode	abode
arise	arose	arisen
awake	awoke, awaked	awoke, awaked
bear	bore	borne
bear	bore	born
beat	beat	beaten
begin	began	begun
behold	beheld	beheld
bid	bade, bid	bid, bidden
bind	bound	bound

Present	*Past*	*Perf. Part.*
bite	bit	bit, bitten
blow	blew	blown
break	broke	broken
choose	chose	chosen
cleave	clove, *cleft*	cloven, *cleft*
cling	clung	clung
come	came	come
dig	dug	dug
do	did	done
draw	drew	drawn
drink	drank	drunk
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
fight	fought	fought
find	found	found
fling	flung	flung
fly	flew	flown
forbear	forbore	forborne
forget	forgot	forgotten
forsake	forsook	forsaken
freeze	froze	frozen
get	got	got, gotten
give	gave	given
grind	ground	ground
grow	grew	grown
hang	hung	hung
heave	hove, *heaved*	hove, *heaved*
hold	held	held
know	knew	known
lie	lay	lain
ride	rode	ridden
ring	rang	rung

Present	*Past*	*Perf. Part.*
rise	rose	risen
run	ran	run
see	saw	seen
shake	shook	shaken
shear	*sheared*	shorn, *sheared*
shine	shone	shone
shoot	shot	shot
shrink	shrank	shrunk
shrive	shrove, *shrived*	shriven, *shrived*
sing	sang	sung
sink	sank	sunk
sit	sat	sat
slay	slew	slain
sling	slung	slung
slink	slunk	slunk
smite	smote	smitten
speak	spoke	spoken
spin	span, spun	spun
spring	sprang	sprung
stand	stood	stood
stave	stove, *staved*	stove, *staved*
steal	stole	stolen
stick	stuck	stuck
sting	stung	stung
stink	stank, stunk	stunk
stride	strode	stridden
strike	struck	struck, stricken
string	strung	strung
strive	strove	striven
swear	swore	sworn
swim	swam	swum
swing	swung	swung
take	took	taken

Present	*Past*	*Perf. Part.*
tear	tore	torn
thrive	throve, *thrived*	thriven, *thrived*
throw	threw	thrown
tread	trod	trodden, trod
wear	wore	worn
wake	woke, *waked*	woke, *waked*
weave	wove	woven
win	won	won
wind	wound	wound
wring	wrung	wrung
write	wrote	written

In this list the forms of the perfect participles inclosed in parentheses are those less frequently used. Verbs marked with * have also the regular forms.

Present	*Past*	*Perf. Part.*
*bend	bent	bent
*bereave	bereft	bereft
beseech	besought	besought
*bet	bet	bet
betide	betid	betid
bleed	bled	bled
*blend	blent	blent
breed	bred	bred
bring	brought	brought
*build	built	built
*burn	burnt	burnt
*burst	burst	burst
buy	bought	bought
cast	cast	cast
catch	caught	caught
chide	chid	chid (chidden)

Present	*Past*	*Perf. Part.*
cost	cost	cost
creep	crept	crept
cut	cut	cut
*dare	durst	dared
deal	dealt	dealt
*dream	dreamt	dreamt
dwell	dwelt	dwelt
feed	fed	fed
feel	felt	felt
flee	fled	fled
*gird	girt	girt
go	went	gone
have	had	had
hear	heard	heard
hide	hid	hid (hidden)
hit	hit	hit
hurt	hurt	hurt
keep	kept	kept
*kneel	knelt	knelt
*knit	knit	knit
lay	laid	laid
lead	led	led
*lean	leant	leant
*leap	leapt	leapt
leave	left	left
lend	lent	lent
let	let	let
*light	lit	lit
lose	lost	lost
make	made	made
mean	meant	meant
meet	met	met
pay	paid	paid

Present	*Past*	*Perf. Part.*
put	put	put
quit	quit	quit
read	read	read
rend	rent	rent
rid	rid	rid
say	said	said
seek	sought	sought
sell	sold	sold
send	sent	sent
set	set	set
shed	shed	shed
shoe	shod	shod
shred	shred	shred
shut	shut	shut
sleep	slept	slept
slide	slid	slid (slidden)
slit	slit	slit
speed	sped	sped
*spell	spelt	spelt
spend	spent	spent
*spill	spilt	spilt
spit	spit	spit
split	split	split
spread	spread	spread
*stay	staid	staid
sweat	sweat	sweat
sweep	swept	swept
teach	taught	taught
tell	told	told
think	thought	thought
thrust	thrust	thrust
weep	wept	wept
*wend	went	wended

Present	*Perf. Part.*	*Past*
*wed	wed	wed
*wet	wet	wet
*whet	whet	whet
*work	wrought	wrought

The following are called defective verbs because they have not all the mood and tense forms: *shall, will, may, can, must, ought.*

VERBS

I. Kinds:

A. As to Form:

1. *Irregular.*
2. *Regular.*

B. As to Use:

1. *Transitive.*
2. *Passive.*

II. Modifications:

A. Voice:

1. *Active.*
2. *Passive.*

B. Mood:

1. *Indicative.*
2. *Imperative.*
3. *Subjunctive.*

C. Tense:

1. *Present.*
2. *Past.*
3. *Future.*
4. *Present Perfect.*
5. *Past Perfect.*
6. *Future Perfect.*

D. Person.

E. Number.

III. Verbal Forms:

A. Infinitives:

1. *Modifications:*

a. Voice:
   1. *Active.*
   2. *Passive.*

b. Tense:
   1. *Present.*
   2. *Present Perfect.*

c. Uses:
   1. *Noun:*
      a. Subject.
      b. Predicate Noun.
      c. Object of Verb.
      d. Used with the Prepositions, *but, about,* etc.
      e. Appositive.
   2. *Adjectives:*
      a. Limiting a Noun or a Pronoun.

3. *Adverb:*

a. Modifying a Verb.
b. Modifying an Adjective.
c. Modifying an Adverb.

4. *Independent Element.*

B. Participles:

1. *Modifications:*

a. Voice:

1. *Active.*
2. *Passive.*

b. Tense:

1. *Present.*
2. *Past or Perfect.*
3. *Present Perfect.*

2. *Uses:*

a. Same as Adjective.
b. With Noun as Nominative Absolute.

C. Gerunds:

1. *Modifications:*

a. Voice:

1. *Active.*
2. *Passive.*

b. Tense:

1. *Present.*
2. *Present Perfect.*

2. *Uses:*
   a. Subject.
   b. Predicate Noun.
   c. Object of Verb.
   d. Used with a Preposition.

STUDY 177

Parsing Verbs

Parse all the verbs in this selection:

THE BURIAL OF MOSES

By Nebo's lonely mountain,
  On this side Jordan's wave,
In a vale in the land of Moab
  There lies a lonely grave;
And no man knows that sepulchre,
  And no man saw it e'er,
For the angels of God upturn'd the sod
  And laid the dead man there.

That was the grandest funeral
  That ever pass'd on earth;
But no man heard the tramping
  Or saw the train go forth;
Noiselessly as the daylight
  Comes back when night is done,
And the crimson streak on ocean's cheek
  Grows into the great sun;

Noiselessly as the spring-time
  Her crown of verdure weaves,
And all the trees on all the hills
  Open their thousand leaves;

So, without sound of music,
Or voice of them that wept,
Silently down from the mountain's crown
The great procession swept.

Perchance the bald old eagle
On gray Beth-peor's height,
Out of his lonely eyrie
Look'd on the wondrous sight;
Perchance the lion stalking
Still shuns that hallow'd spot;
For beast and bird have seen and heard
That which man knoweth not.

But when the warrior dieth,
His comrades in the war,
With arms reversed and muffled drum,
Follow his funeral car;
They show the banners taken,
They tell his battles won,
And after him lead his masterless steed;
While peals the minute gun.

Amid the noblest of the land
We lay the sage to rest,
And give the bard an honor'd place,
With costly marble drest,
In the great minster transept
Where lights like glories fall,
And the sweet choir sings, and the organ rings
Along the emblazon'd wall.

This was the truest warrior
That ever buckled sword,

This the most gifted poet
That ever breathed a word;
And never earth's philosopher
Traced with his golden pen,
On the deathless page, truths half so sage
As he wrote down for men.

And had he not high honor;—
The hill-side for a pall,
To lie in state while angels wait
With stars for tapers tall,
And the dark rock pines, like tossing plumes,
Over his bier wave,
And God's own hand, in that lonely land,
To lay him in the grave.

In that strange grave, without a name,
Whence the uncoffin'd clay
Shall break again, O wondrous thought!
Before the judgment-day,
And stand with glory wrapt around,
On the hills he never trod,
And speak of the strife, that won our life,
With the incarnate Son of God.

O lonely grave in Moab's land!
O dark Beth-peor's hill!
Speak to these curious hearts of ours,
And teach them to be still.
God hath his mysteries of grace,
Ways that we cannot tell;
He hides them deep, like the hidden sleep
Of him He loved so well.

—MRS. C. F. ALEXANDER.

STUDY 178

Conjugation of the Verb "Be"

PRINCIPAL PARTS

Pres. Infinitive	Past Tense	Perf. Participle
To be	*Was*	*Been*

INDICATIVE MOOD

PRESENT TENSE

Singular	*Plural*
1st Person, I am	We are
2d Person, You are	You are
3d Person, He is	They are

PAST TENSE

I was	We were
You were	You were
He was	They were

FUTURE TENSE

I shall be	We shall be
You will be	You will be
He will be	They will be

PRESENT PERFECT TENSE

I have been	We have been
You have been	You have been
He has been	They have been

PAST PERFECT TENSE

I had been	We had been
You had been	You had been
He had been	They had been

FUTURE PERFECT TENSE

I shall have been	We shall have been
You will have been	You will have been
He will have been	They will have been

Subjunctive Mood

PRESENT TENSE

I be	We be
You be	You be
He be	They be

PAST TENSE

I were	We were
You were	You were
He were	They were

PRESENT PERFECT TENSE

I have been	We have been
You have been	You have been
He have been	They have been

PAST PERFECT TENSE

I had been	We had been
You had been	You had been
He had been	They had been

Imperative Mood

PRESENT TENSE

Be (you)	Be (you)

Infinitive

PRESENT	PRESENT PERFECT
To be	To have been

PARTICIPLES

PRESENT	PAST OR PERFECT	PRESENT PERF.
Being	Been	Having been

GERUNDS

PRESENT	PRESENT PERFECT
Being	Having been

STUDY 179

The Conjugation of the Verb "See"

Principal Parts

PAST OR PERF. PARTICIPLE	PRESENT	PAST TENSE
Seen	See	Saw

ACTIVE VOICE

INDICATIVE MOOD

PRESENT TENSE

Singular	*Plural*
1st Person, I see	We see
2d Person, You see	You see
3d Person, He sees	They see

PAST TENSE

I saw	We saw
You saw	You saw
He saw	They saw

FUTURE TENSE

I shall see	We shall see
You will see	You will see
He will see	They will see

PRESENT PERFECT TENSE

I have seen	We have seen
You have seen	You have seen
He has seen	They have seen

PAST PERFECT TENSE

I had seen	We had seen
You had seen	You had seen
He had seen	They had seen

FUTURE PERFECT TENSE

I shall have seen	We shall have seen
You will have seen	You will have seen
He will have seen	They will have seen

SUBJUNCTIVE MOOD

PRESENT TENSE

I see	We see
You see	You see
He see	They see

PAST TENSE

I saw	We saw
You saw	You saw
He saw	They saw

PRESENT PERFECT TENSE

I have seen	We have seen
You have seen	You have seen
He have seen	They have seen

PAST PERFECT TENSE

I had seen	We had seen
You had seen	You had seen
He had seen	They had seen

IMPERATIVE MOOD

PRESENT TENSE

See (you) See (you)

INFINITIVE

PRESENT TENSE	PRESENT PERFECT TENSE
To see	To have seen

PARTICIPLES

PRESENT TENSE	PRESENT PERFECT TENSE
Seeing	Having seen

GERUNDS

PRESENT TENSE	PRESENT PERFECT TENSE
Seeing	Having seen

STUDY 180

Conjugation of the Verb "See"—(Continued)

PASSIVE VOICE

INDICATIVE MOOD

PRESENT TENSE

1st Person, I am seen	We are seen
2d Person, You are seen	You are seen
3d Person, He is seen	They are seen

PAST TENSE

I was seen	We were seen
You were seen	You were seen
He was seen	They were seen

FUTURE TENSE

I shall be seen	We shall be seen
You will be seen	You will be seen
He will be seen	They will be seen

PRESENT PERFECT TENSE

I have been seen	We have been seen
You have been seen	You have been seen
He has been seen	They have been seen

PAST PERFECT TENSE

I had been seen	We had been seen
You had been seen	You had been seen
He had been seen	They had been seen

FUTURE PERFECT TENSE

I shall have been seen	We shall have been seen
You will have been seen	You will have been seen
He will have been seen	They will have been seen

Subjunctive Mood

PRESENT TENSE

I be seen	We be seen
You be seen	You be seen
He be seen	They be seen

PAST TENSE

I were seen	We were seen
You were seen	You were seen
He were seen	They were seen

PRESENT PERFECT TENSE

I have been seen	We have been seen
You have been seen	You have been seen
He have been seen	They have been seen

PAST PERFECT TENSE

I had been seen	We had been seen
He had been seen	You had been seen
You had been seen	They had been seen

IMPERATIVE MOOD

PRESENT TENSE

Be (you) seen — Be (you) seen

INFINITIVE

PRESENT TENSE	PRESENT PERFECT TENSE
To be seen	To have been seen

PARTICIPLES

PRESENT TENSE	PAST TENSE	PRESENT PERFECT TENSE
Being seen	Seen	Having been seen

GERUNDS

PRESENT TENSE	PRESENT PERFECT TENSE
Being seen	Having been seen

STUDY 181

Progressive Form

The Conjugation of the Verb "See"—(Continued)

ACTIVE VOICE

INDICATIVE MOOD

PRESENT TENSE

1st Person, I am seeing	We are seeing
2d Person, You are seeing	You are seeing
3d Person, He is seeing	They are seeing

PAST TENSE

I was seeing	We were seeing
You were seeing	You were seeing
He was seeing	They were seeing

FUTURE TENSE

I shall be seeing	We shall be seeing
You will be seeing	You will be seeing
He will be seeing	They will be seeing

PRESENT PERFECT TENSE

I have been seeing	We have been seeing
You have been seeing	You have been seeing
He has been seeing	They have been seeing

PAST PERFECT TENSE

I had been seeing	We had been seeing
You had been seeing	You had been seeing
He had been seeing	They had been seeing

FUTURE PERFECT TENSE

I shall have been seeing	We shall have been seeing
You will have been seeing	You will have been seeing
He will have been seeing	They will have been seeing

SUBJUNCTIVE MOOD

PRESENT TENSE

I be seeing	We be seeing
You be seeing	You be seeing
He be seeing	They be seeing

PAST TENSE

I were seeing	We were seeing
You were seeing	You were seeing
He were seeing	They were seeing

PRESENT PERFECT TENSE

I have been seeing	We have been seeing
You have been seeing	You have been seeing
He have been seeing	They have been seeing

PAST PERFECT TENSE

I had been seeing	We had been seeing
You had been seeing	You had been seeing
He had been seeing	They had been seeing

IMPERATIVE MOOD

PRESENT TENSE	
Be (you) seeing	Be (you) seeing

INFINITIVE

PRESENT TENSE	PRESENT PERFECT TENSE
To be seeing	Having been seeing

PARTICIPLES

PRESENT TENSE	PRESENT PERFECT TENSE
.....	To have been seeing

GERUNDS

PRESENT TENSE	PRESENT PERFECT TENSE
.....	Having been seeing

STUDY 182

The Synopsis of the Verb "See"

The tabulation of a verb in a given person, number, voice, and mood is a synopsis.

In the Third Person, Singular Number, Active Voice

INDICATIVE MOOD

Present Tense—He sees
Past Tense—He saw
Future Tense—He will see
Present Perfect Tense—He has seen
Past Perfect Tense—He had seen
Future Perfect Tense—He will have seen

SUBJUNCTIVE MOOD

Present Tense—He see
Past Tense—He saw

Present Perfect Tense—He have seen
Past Perfect Tense—He had seen

STUDY 183

The Synopsis of the Verb "See"—(Continued)

In the Third Person, Singular Number, Passive Voice

INDICATIVE MOOD

Present Tense—He is seen
Past Tense—He was seen
Future Tense—He will be seen
Present Perfect Tense—He has been seen
Past Perfect Tense—He had been seen
Future Perfect Tense—He will have been seen

SUBJUNCTIVE MOOD

Present Tense—He be seen
Past Tense—He were seen
Present Perfect Tense—He have been seen
Past Perfect Tense—He had been seen

STUDY 184

The Principal Parts of a Sentence

I. *Subject:*
   a. Word—*Charity* suffereth long and is kind.
   b. Phrase—*To study* is to improve.
   c. Subordinate Clause—*What has been written* shall remain.

II. *Predicate:*
   a. Verb (always)—The wind *blows.*
   b. Sometimes completed by:

1. Predicate nominative or adjective.
   (a) Word—The dog is a *pointer.*
   (b) Phrase—He is *with his sister.*
   (c) Clause—That is *what the people enjoy.*
2. Object:
   (a) Word—I hear the *shouts* of the children.
   (b) Phrase—We should learn *to govern* ourselves.
   (c) Clause—They proved *that the earth is round.*
3. Objective Complement:
   (a) Word—They call him *captain.*
   (b) Phrase—He sent the top *spinning rapidly on the floor.*
   (c) Clause—They made him *what he ought to be.*

STUDY 185

The Order of Analysis of a Sentence

1. *Classification as to Form:*
   a. Simple.
   b. Compound.
   c. Complex.
2. *Classification as to Use:*
   a. Declarative.
   b. Imperative.
   c. Interrogative.
   d. Exclamatory.
3. *Complete Subject.*
   In this include all word, phrase, or clause modifiers.
4. *Complete Predicate.*
   In this include all word, phrase, or clause modifiers.
5. *Simple subject.*
   The subject without modifiers.
6. *Modifiers of Simple Subject.*
   These should be taken in the order in which they stand in the sentence. Should there be a clause among these, it should be analyzed in its turn according to the outline.

7. *Simple Predicate.*
   The predicate without modifiers.
8. *Modifiers of Simple Predicate.*
   Refer to note on modifiers of subject. Any word or words completing the predicate, as object or other constructions, should be analyzed as modifiers of the predicate.

List of Abbreviations

Active	act.	Nominative	nom.
Adjective	adj.	Nominative absolute	nom. abs.
Adverb	adv.	Number	no.
Adverbial objective	adv. obj.	Object	obj.
Apposition	appos.	Objective subject	obj. subj.
Auxiliary	auxil.	Participle	part.
Collective	col.	Passive	pass.
Common	com.	Perfect	perf.
Comparative	compar.	Person	per.
Complement	comp.	Personal pronoun	pers. pron.
Conjunction	conj.	Plural	plu.
Coordinate	coord.	Positive	pos.
Copulative	cop.	Possessive	poss.
Demonstrative	demons.	Predicate	pred.
Direct modifier	dir. mod.	Present	pres.
Exclamation	exclam.	Principal	prin.
Feminine	fem.	Preposition	prep.
Future	fut.	Progressive	prog.
Gender	gen.	Pronoun	pron.
Imperative	imper.	Proper	prop.
Indefinite	indef.	Qualitative	qual.
Indicative	indic.	Regular	reg.
Indirect object	ind. obj.	Relative pronoun	rel. pron.
Infinitive	infin.	Singular	sing.
Interjection	interj.	Subject	subj.
Interrogative	interrog.	Subordinate	subord.
Intransitive	intrans.	Subjunctive	subj.
Irregular	irreg.	Superlative	superl.
Masculine	masc.	Transitive	trans.
Neuter	neut.		

CHAPTER XIII

SELECTIONS FOR STUDY

Because grammar is learned by studying language, an effort has been made to supply an abundance of material throughout the book, but some classes need more work on a particular topic than others. In order that teachers may have a variety of such material for supplementary work immediately available for all pupils, the following selections have been made The particular use to be made of any selection, or part of a selection, is left to the discretion of the individual teacher. In the main, the material will be found suitable for supplementing the more advanced work, but some of it may be used as soon as pupils have a fair knowledge of the elements of a sentence, and of the parts of speech.

There is danger that the grammatical study of a long selection will grow monotonous, and care should be taken to avoid keeping the children very long at one selection. To be interesting, there must be a certain freshness in material.

Grandfather's Chair

Grandfather had been sitting in his old armchair all that pleasant afternoon, while the children were pursuing their various sports, far off or near at hand. Sometimes you would have said, "Grandfather is asleep;" but still, even when his eyes were closed, his thoughts were with the young people, playing among the flowers and shrubbery in the garden.

He heard the voice of Laurence, who had taken possession

of a heap of decayed branches which the gardener had lopped from the fruit trees, and was building a little hut for his cousin Clara and himself. He heard Clara's gladsome voice too, as she weeded and watered the flower bed which had been given her for her own. He could have counted every footstep that Charley took, as he trundled his wheelbarrow along the gravel walk. And though Grandfather was old and gray-haired, yet his heart leaped with joy whenever little Alice came fluttering like a butterfly into the room. She had made each of the children her playmate in turn, and now made Grandfather her playmate, too, and thought him the merriest of all.

At last the children grew weary of their sport, because a summer afternoon is like a long lifetime to the young. So they came into the room together, and clustered around Grandfather's great chair. Little Alice, who was hardly five years old, took the privilege of the youngest, and climbed his knee. It was a pleasant thing to behold that fair and golden-haired child in the lap of the old man, and to think that, different as they were, the hearts of both could be gladdened with the same joys.

"Grandfather," said little Alice, laying her head back upon his arm, "I am very tired now. You must tell me a story to make me go to sleep."

"That is not what the story-tellers like," answered Grandfather, smiling. "They are better satisfied when they can keep their auditors awake."

"But here are Laurence, and Charlie, and I," cried Cousin Clara, who was twice as old as little Alice. "We will all three keep wide awake. And pray, Grandfather, tell us a story about this strange-looking old chair."

The chair in which Grandfather sat was made of oak, which had grown dark with age, but had been rubbed and polished till it shone as bright as mahogany. It was very large and

heavy, and had a back that rose high above Grandfather's white head. This back was curiously carved in open-work so as to represent flowers and foliage, and other devices, which the children had often gazed at, but could never understand what they meant. On the very tip-top of the chair, over the head of Grandfather himself, was the likeness of a lion's head, which had such a savage grin that you would almost expect to hear it growl and snarl.

* * * * * * * *

"Do, Grandfather, talk to us about this chair," she repeated.

"Well, child," said Grandfather, patting Clara's cheek, "I can tell you a great many stories of my chair. Perhaps your cousin Laurence would like to hear them too. They would teach him something about the history and distinguished people of his country, which he has never read in any of his school books."

Cousin Laurence was a boy of twelve, a bright scholar, in whom an early thoughtfulness and sensibility began to show themselves. His young fancy kindled at the idea of knowing all the adventures of this venerable chair. He looked eagerly in Grandfather's face; and even Charley, a bold, brisk, restless little fellow of nine, sat himself down on the carpet, and resolved to be quiet for at least ten minutes, should the story be so long.

Meanwhile, little Alice was already asleep; so Grandfather, being much pleased with such an attentive audience, began to talk about matters that happened long ago.

—NATHANIEL HAWTHORNE.

The Land of Pluck

Far over the sea is a famous little country, generally known as Holland; but that name, even if it should mean

Hollow land, or How land, does not describe it half so well as this—The Little Land of Pluck.

Verily, a queerer bit of earth was never shone upon by the sun or washed by the tide. It is the oddest, funniest country that ever raised its head from the waves (and between ourselves, it does not quite do that), the most topsy-turvy landscape, the most amphibious spot in the universe,—as the Man in the Moon cannot deny,—the chosen butt of the elements, and good-naturedly, the laughing stock of mankind. Its people are the queerest and drollest of all nations, and yet so plucky, so wise and resolute and strong, that "beating the Dutch" has become a familiar byword for expressing the limits of mortal performance.

As for the country, for centuries it was not exactly anywhere; at least it objected to remaining just the same for any length of time, in any one place. It may be said to have lain around loose on the waters of a certain portion of Europe, playing peek-a-boo with its inhabitants; now coming to the surface here and there to attend to matters, then taking a dive for change of scene—and a most disastrous dive it often proved.

Rip Van Winkle himself changed less between his great sleeping and waking, than Holland has altered many a time, between sunset and dawn. All its firmness and permanence seems to have been soaked out of it, or rather to have filtered from the land into the people.

Every field hesitates whether to turn into a pond or not, and the ponds always are trying to leave the country by the shortest cut. One would suppose that under this condition of things the only untroubled creatures would be turtles and ducks; but no, strangest and most mysterious of all, every living thing in Holland appears to be thoroughly placid and content. The Dutch mind, so to speak, is at once dry and waterproof. Little children run about in fields where once

their grandfathers sailed over the billows; and youths and maidens row their pleasure boats where their ancestors played "tag" among the haystacks. When the tide sweeps unceremoniously over Mynheer's garden, he lights his pipe, takes his fishing rod, and sits down on his back porch to try his luck. If his pet pond breaks loose and slips away, he whistles, puts up a dam so that it cannot come back, and decides upon the crop to be raised in its place. None but the Dutch could live so tranquilly in Holland; though, for that matter, if it had not been for the Dutch, we may be sure by this time there would be no Holland at all.

Yet this very Holland, besides holding its own place, has managed to gain a foothold on almost every quarter of the globe. An account of its colonies is a history in itself. In the East Indies alone it has under its authority more than thirty million people.

It is said the Greenlanders, in spite of the discomforts of their country, become so very fond of it that even the extreme cold is considered a luxury. In some such way, I suppose, the Hollander becomes infatuated with water. He deems no landscape, no pleasure-spot complete without it. It is funny to see the artificial pond that a Dutchman will have beneath his very window, and funny, also, to see how soon the pond will try to look like land, by covering itself over with a coat of green.

Many of the city people have little summer houses or pavilions near the outskirts of the town. They are built just large enough for the family to sit in. Each *zomerhuis*, as it is called, is sure to be surrounded by a ditch, if indeed it is not built out over the water. Its chief ornaments are its little bridges, its fanciful roof, and its Dutch motto painted over the entrance. Hither the family repair on summer afternoons. Mynheer sips his coffee, smokes his pipe, and gazes at the water. His *vrouw* knits or sews; and the children fish from

the windows, or climb little bridges, or paddle about in skiffs, gathering yellow water lilies. Near by, perhaps they can hear some bargeman's wife singing her cheery song while busy at her housekeeping, or rather homekeeping, for she lives on the canal boat. That is her flower garden growing on the corner of the deck, quite unconscious that it is doing anything remarkable in blooming over the water. In fact, it is in much less danger of sinking there than it would be on shore. —MARY MAPES DODGE.

Waiting

Serene, I fold my hands and wait,
  Nor care for wind, nor tide, nor sea;
I rave no more 'gainst time or fate,
  For lo! my own shall come to me.

Asleep, awake by night or day,
  The friends I seek are seeking me,
No wind can drive my barque astray,
  Nor change the tide of destiny.

The waters know their own, and draw
  The brook that springs in yonder height;
So flows the good with equal law
  Upon the soul of pure delight.

The stars come nightly to the sky;
  The tidal wave unto the sea;
Nor time, nor space, nor deep, nor high,
  Can keep my own away from me.

Serene, I fold my hands and wait,
  Whate'er the storms of life may be,

Faith guides me up to heaven's gate,
And love will bring my own to me.

—JOHN BURROUGHS.

Way to Heaven

Heaven is not reached at a single bound;
But we build the ladder by which we rise
From the lowly earth to the vaulted skies,
And we mount to the summit round by round.

I count this thing to be grandly true:
That a noble deed is a step toward God—
Lifting the soul from the common sod
To a purer air and a broader view.

We rise by things that are under our feet;
By what we have mastered of good and gain;
By the pride deposed and the passion slain
And the vanquished ills that we hourly meet.

We hope, we aspire, we resolve, we trust,
When the morning calls us to life and light;
But our hearts grow weary and ere the night,
Our lives are trailing the sordid dust. —HOLLAND.

The Chambered Nautilus

This is the ship of pearl which, poets feign
Sails the unshadowed main,—
The venturous bark that flings
On the sweet summer wind its purpled wings
In gulfs enchanted, where the Siren sings,
And coral reefs lie bare,
Where the cold sea-maids rise to sun their streaming hair.

Its webs of living gauze no more unfurl;
Wrecked is the ship of pearl!
And every chambered cell,
Where its dim dreaming life was wont to dwell,
As the frail tenant shaped his growing shell,
Before thee lies revealed,—
Its irised ceiling rent, its sunless crypt unsealed!

Year after year beheld the silent toil
That spread his lustrous coil;
Still, as the spiral grew,
He left the past year's dwelling for the new,
Stole with soft step its shining archway through,
Built up its idle door,
Stretched in his last-found home, and knew the old no more.

Thanks for the heavenly message brought by thee,
Child of the wandering sea,
Cast from her lap, forlorn!
From thy dead lips a clearer note is born
Than ever Triton blew from wreathed horn!
While on mine ear it rings,
Through the deep caves of thought I hear a voice that sings:—

Build thee more stately mansions, O my soul,
As the swift seasons roll!
Leave thy low-vaulted past!
Let each new temple, nobler than the last
Shut thee from heaven with a dome more vast,
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea!

—HOLMES.

The Great Stone Face

One afternoon, when the sun was going down, a mother and her little boy sat at the door of their cottage, talking about the Great Stone Face. They had but to lift their eyes, and there it was plainly to be seen, though miles away, with the sunshine brightening all its features.

And what was the Great Stone Face?

Embosomed amongst a family of lofty mountains, there was a valley so spacious that it contained many thousand inhabitants. Some of these good people dwelt in log huts, with the black forest all around them, on the steep and difficult hillsides. Others had their homes in comfortable farmhouses, and cultivated the rich soil on the gentle slopes or level surfaces of the valley. Others, again, were congregated into populous villages, where some wild, highland rivulet, tumbling down from its birthplace in the upper mountain region, had been caught and tamed by human cunning, and compelled to turn the machinery of cotton factories. The inhabitants of this valley, in short, were numerous, and of many modes of life. But all of them, grown people and children, had a kind of familiarity with the Great Stone Face, although some possessed the gift of distinguishing this grand natural phenomenon more perfectly than many of their neighbors.

The Great Stone Face, then, was a work of Nature in her mood of majestic playfulness, formed on the perpendicular side of a mountain by some immense rocks, which had been thrown together in such a position as, when viewed at a proper distance, precisely to resemble the features of the human countenance. It seemed as if an enormous giant, or a Titan, had sculptured his own likeness on the precipice. There was the broad arch of the forehead, a hundred feet in height; the nose, with its long bridge; and the vast lips, which, if they could have spoken, would have rolled their thunder

accents from one end of the valley to the other. True it is, that if the spectator approached too near, he lost the outline of the gigantic visage, and could discern only a heap of ponderous and gigantic rocks, piled in chaotic ruin one upon another. Retracing his steps, however, the wondrous features would again be seen; and the farther he withdrew from them, the more like a human face, with all its original divinity intact, did they appear; until, as it grew dim in the distance with the clouds and glorified vapor of the mountains clustering about it, the Great Stone Face seemed positively to be alive.

It was a happy lot for children to grow up to manhood or womanhood with the Great Stone Face before their eyes, for all the features were noble, and the expression was at once grand and sweet as if it were the glow of a vast, warm heart, that embraced all mankind in its affections, and had room for more. It was an education only to look at it. According to the belief of many people, the valley owed much of its fertility to this benign aspect that was continually beaming over it, illuminating the clouds, and infusing its tenderness into the sunshine.

As we began with saying, a mother and her little boy sat at their cottage door, gazing at the Great Stone Face, and talking about it. The child's name was Ernest.

"Mother," said he, while the Titanic visage smiled upon him, "I wish that it could speak, for it looks so very kindly that its voice must needs be pleasant. If I were to see a man with such a face, I should love him dearly."

"If an old prophecy should come to pass," answered his mother, "we may see a man sometime or other with exactly such a face as that."

"What prophecy do you mean, dear mother?" eagerly inquired Ernest. "Pray tell me all about it!"

Declaration of Independence

When in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident; that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness; that to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that, whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it and to institute a new government, laying its foundations on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and, accordingly, all experience hath shown that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government and to provide new guards for their future security. Such has been the patient sufferance of these colonies; and such is now the necessity which constrains them to alter their former systems of government. The history of the

present King of Great Britain is a history of repeated injuries and usurpations all having in direct object the establishment of an absolute tyranny over these States. To prove this, let facts be submitted to a candid world.

In every stage of these opressions we have petitioned for redress in the most humble terms; our repeated petitions have been answered only by repeated injury. A prince whose character is thus marked by every act which may define a tyrant, is unfit to be the ruler of a free people.

Nor have we been wanting in attention to our British brethren. We have warned them from time to time, of attempts by their legislature to extend an unwarrantable jurisdiction over us. We have reminded them of the circumstances of our emigration and settlement here. We have appealed to their native justice and magnanimity, and we have conjured them, by the ties of our common kindred, to disavow their usurpations, which would inevitably interrupt our connections and correspondence. They, too, have been deaf to the voice of justice and consanguinity. We must, therefore, acquiesce in the necessity which denounces our separation, and hold them, as we hold the rest of mankind, enemies in war, in peace, friends.

We, therefore, the representatives of the United States of America, in general Congress assembled, appealing to the Supreme Judge of the world for the rectitude of our intentions, do, in the name and by the authority of the good people of these colonies, solemnly publish and declare that these united colonies, are, and of right ought to be, free and independent States; that they are absolved from all allegiance to the British crown, and that all political connection between them and the state of Great Britain is, and ought to be, totally dissolved; and that, as free and independent States, they have full power to levy war, conclude

peace, contract alliances, establish commerce, and do all other acts and things which independent States may of right do. And for the support of this declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our lives, our fortunes, and our sacred honor.

The Old Clock on the Stairs

Somewhat back from the village street
Stands the old-fashioned country seat.
Across its antique portico
Tall poplar trees their shadows throw;
And from its station in the hall
An ancient timepiece says to all,—
"Forever—never!
Never—forever!"

Halfway up the stairs it stands,
And points and beckons with its hands
From its case of massive oak,
Like a monk, who, under his cloak,
Crosses himself, and sighs, alas!
With sorrowful voice to all who pass,—
"Forever—never!
Never—forever!"

By day its voice is low and light;
But in the silent dead of night,
Distinct as a passing footstep's fall,
It echoes along the the vacant hall,
Along the ceiling, along the floor,
And seems to say, at each chamber door,—
"Forever—never!
Never—forever!"

Through days of sorrow and of mirth,
Through days of death and days of birth,
Through every swift vicissitude
Of changeful times, unchanged it has stood,
And as if, like God, it all things saw,
It calmly repeats those words of awe,—
"Forever—never!
Never—forever!"

In that mansion used to be
True-hearted Hospitality;
His great fires up the chimney roared;
The stranger feasted at his board;
But like the skeleton at the feast,
That warning timepiece never ceased,—
"Forever—never!
Never—forever!"

There groups of merry children played,
There youths and maidens dreaming strayed;
O precious hours! O golden prime,
And affluence of love and time!
Even as a miser counts his gold,
Those hours the ancient timepiece told,—
"Forever—never!
Never—forever!"

From that chamber, clothed in white,
The bride came forth on her wedding night;
There in that silent room below,
The dead lay in his shroud of snow;
And in the hush that followed the prayer,
Was heard the old clock on the stair,—
"Forever—never!
Never—forever!"

All are scattered now and fled,
Some are married, some are dead;
And when I ask with throbs of pain,
"Ah! when shall they all meet again?"
As in the days long since gone by,
The ancient timepiece makes reply,—
"Forever—never!
Never—forever!"

Never here, forever there,
Where all parting, pain and care,
And death, and time shall disappear,—
Forever there, but never here!
The horologe of Eternity
Sayeth this incessantly,—
"Forever—never!
Never—forever!"

—HENRY W. LONGFELLOW.

The King of the Golden River

In the secluded and mountainous part of Styria there was in olden time, a valley of the most surpassing and luxuriant fertility. It was surrounded on all sides by steep and rocky mountains, rising into peaks, which were always covered with snow, and from which a number of torrents descended in constant cataracts. One of these fell westward, over the face of a crag so high that, when the sun had set to everything else, and all below was darkness, his beams still shone full upon this waterfall, so that it looked like a shower of gold. It was therefore called by the people in the neighborhood the Golden River. It was strange that none of these streams fell into the valley itself. They all descended on the other side of the mountains, and wound away through broad plains and by

populous cities. But the clouds were drawn so constantly to the snowy hills, and rested so softly in the circular hollow, that, in time of drought and heat, when all the country round was burnt up, there was still rain in the little valley; and its crops were so heavy, and its hay so high, and its apples so red, and its grapes so blue, and its wine so rich, and its honey so sweet, that it was a marvel to everyone who beheld it, and was commonly called the Treasure Valley.

The whole of this little valley belonged to three brothers, called Schwartz, Hans, and Gluck. Schwartz and Hans, the two elder brothers, were very ugly men, with overhanging eyebrows and small, dull eyes, which were always half shut, so that you couldn't see into them, and always fancied they saw far into you. They lived by farming the Treasure Valley, and very good farmers they were. They killed everything that did not pay for its eating. They shot the blackbirds, because they pecked the fruit; and killed the hedgehogs, lest they should suck the cows; they poisoned the crickets for eating crumbs in the kitchen; and smothered the cicadas, which used to sing all summer in the lime trees. They worked their servants without any wages, till they would not work any more, and then quarreled with them, and turned them out of doors without paying them. It would have been very odd if with such a farm, and such a system of farming, they hadn't got very rich; and very rich they did get. They generally contrived to keep their corn by them till it was very dear, and then sell it for twice its value; they had heaps of gold lying about on their floors, yet it was never known that they had given so much as a penny or a crust in charity; they never went to mass; grumbled perpetually at paying tithes; and were, in a word, of so cruel and grinding a temper, as to receive from all those with whom they had dealings, the nickname of the "Black Brothers."

The youngest brother, Gluck, was as completely opposed

in both appearance and character, to his seniors as could possibly be imagined or desired. He was not above twelve years old, fair, blue-eyed and kind in temper to every living thing. He did not, of course, agree particularly well with his brothers, or, rather, they did not agree with him. He was usually appointed to the honorable office of turnspit, when there was anything to roast, which was not often; for, to do the brothers justice, they were hardly less sparing upon themselves than upon other people. At other times he used to clean the shoes, the floors, and sometimes the plates, occasionally, getting what was left on them, by way of encouragement, and a wholesome quantity of dry blows, by way of education.

Things went on in this manner for a long time. At last came a very wet summer and everything went wrong in the country round. The hay had hardly been got in, when the haystacks were floated bodily down to the sea by inunda tion; the vines were cut to pieces with the hail; the corn was all killed by a black blight; only in the Treasure Valley, as usual, all was safe. As it had rain when there was rain nowhere else, so it had sun when there was sun nowhere else. Everybody came to buy corn at the farm and went away pouring maledictions on the Black Brothers. They asked what they liked and got it, except from the poor people, who could only beg, and several of whom were starved at their very door, without the slightest regard or notice.

It was drawing toward winter, and very cold weather, when one day the two elder brothers had gone out, with their usual warning to Little Gluck, who was left to mind the roast, that he was to let nobody in and give nothing out. Gluck sat down quite close to the fire, for it was raining very hard, and the kitchen walls were by no means dry or comfortable looking. He turned and turned, and the roast got nice and brown. "What a pity," thought Gluck, "my brothers never ask anybody to dinner. I'm sure, when they've got such a nice piece

of mutton as this, and nobody else has got so much as a piece of dry bread, it would do their hearts good to have somebody eat it with them."

Just as he spoke, there came a double knock at the house-door, yet heavy and dull, as though the knocker had been tied up,—more like a puff than a knock.

"It must be the wind," said Gluck; "nobody else would venture to knock double knocks at our door."

No; it wasn't the wind; there it came again very hard, and, what was particularly astounding, the knocker seemed to be in a hurry, and not to be in the least afraid of the consequences. Gluck went to the window, opened it, and put his head out to see who it was.

It was the most extraordinary-looking little gentleman he had ever seen in his life. He had a very large nose, slightly brass-colored; his cheeks were very round and very red, and might have warranted a supposition that he had been blowing a refractory fire for the last eight-and-forty hours; his eyes twinkled merrily through long silky eyelashes; his mustaches curled twice round like a corkscrew on each side of his mouth; and his hair, of a curious mixed pepper-and-salt color, descended far over his shoulders. He was about four feet six in height, and wore a conical pointed cap of nearly the same altitude, decorated with a black feather some three feet long. His doublet was prolonged behind into something resembling a violent exaggeration of what is now termed a "swallow-tail," but was much obscured by the swelling folds of an enormous black glossy-looking cloak which must have been very much too long in calm weather, as the wind, whistling round the old house, carried it clear out from the wearer's shoulders to about four times his own length.

Gluck was so perfectly paralyzed by the singular appearance of his visitor, that he remained fixed without uttering a word, until the old gentleman, having performed another and

a more energetic concerto on the knocker, turned round to look after his fly-away cloak. In so doing he caught sight of Gluck's little yellow head jammed in the window, with its mouth and eyes very wide open indeed.

"Hello!" said the little gentleman, "that's not the way to answer the door. I'm wet, let me in."

To do the little gentleman justice, he was wet. His feather hung down between his legs like a beaten puppy's tail, dripping like an umbrella; and from the ends of his mustaches the water was running into his waistcoat-pockets, and out again like a mill-stream.

"I beg pardon sir," said Gluck, "I'm very sorry, but I really can't."

"Can't what?" said the old gentleman.

"I can't let you in, sir—I can't indeed; my brothers would beat me to death, sir, if I thought of such a thing. What do you want, sir?"

"Want?" said the old gentleman, petulantly, "I want fire and shelter; and there's your great fire there blazing, crackling, and dancing on the walls, and nobody to feel it. Let me in, I say; I only want to warm myself."

Gluck had had his head, by this time, so long out of the window that he began to feel it was really unpleasantly cold, and when he turned, and saw the beautiful fire rustling and roaring, and throwing long bright tongues up the chimney, as if it were licking its chops at the savory smell of the leg of mutton, his heart melted within him that it should be burning away for nothing. "He does look very wet," said little Gluck; "I'll just let him in for a quarter of an hour." Round he went to the door, and opened it; and as the little gentleman walked in, through the house came a gust of wind that made the old chimneys totter.

"That's a good boy," said the little gentleman. "Never mind your brothers. I'll talk to them."

"Pray, sir, don't do any such thing," said Gluck. "I can't let you stay till they come; they'd be the death of me."

"Dear me," said the old gentleman, "I'm very sorry to hear that. How long may I stay?"

"Only till the mutton's done, sir," replied Gluck, "and it's very brown."

Then the old gentleman walked into the kitchen and sat himself down on the hob, with the top of his cap accommodated up the chimney, for it was a great deal too high for the roof.

"You'll soon dry there, sir," said Gluck, and sat down again to turn the mutton. But the old gentleman did *not* dry there, but went on drip, drip, dripping among the cinders, and the fire fizzed and sputtered, and began to look very black and uncomfortable; never was such a cloak; every fold in it ran like a gutter.

"I beg pardon, sir," said Gluck at length, after watching the water spreading in long quicksilver-like streams over the floor for a quarter of an hour; "mayn't I take your cloak?"

"No, thank you," said the old gentleman.

"Your cap, sir?"

"I'm all right, thank you," said the old gentleman, rather gruffly.

"But—sir—I'm very sorry," said Gluck, hesitatingly; "but—really, sir—you're putting the fire out."

"It'll take longer to do the mutton then," replied the visitor, dryly.

Gluck was very much puzzled by the behavior of his guest; it was such a strange mixture of coolness and humility. He turned away at the string meditatively for another five minutes.

"That mutton looks very nice," said the old gentleman, at length. "Can't you give me a little bit?"

"Impossible, sir," said Gluck.

"I'm very hungry," continued the old gentleman; "I've had nothing to eat yesterday, nor today. They surely couldn't miss a bit from the knuckle!"

He spoke in so very melancholy a tone that it quite melted Gluck's heart. "They promised me one slice to-day, sir," said he; "I can give you that, but not a bit more."

"That's a good boy," said the old gentleman again.

Then Gluck warmed a plate and sharpened a knife. "I don't care if I do get beaten for it," thought he. Just as he had cut a large slice out of the mutton, there came a tremendous rap at the door. The old gentleman jumped off the hob, as if it had suddenly become inconveniently warm. Gluck fitted the slice into the mutton again, with desperate efforts at exactitude, and ran to open the door.

"What did you keep us waiting in the rain for?" said Schwartz, as he walked in, throwing his umbrella in Gluck's face.

"Ay! what for, indeed, you little vagabond?" said Hans, administering an educational box on the ear, as he followed his brother into the kitchen.

"Bless my soul!" said Schwartz, when he opened the door.

"Amen," said the little gentleman, who had taken his cap off, and was standing in the middle of the kitchen, bowing with the utmost possible velocity.

"Who's that?" said Schwartz, catching up a rolling-pin, and turning to Gluck with a fierce frown.

"I don't know, indeed, brother," said Gluck, in great terror.

"How did he get in?" roared Schwartz.

"My dear brother," said Gluck deprecatingly, "he was so very wet!"

The rolling-pin was descending on Gluck's head; but, at the instant, the old gentleman interposed his conical cap, on which it crashed with a shock that shook the water out of it

all over the room. What was very odd, the rolling-pin no sooner touched the cap, than it flew out of Schwartz's hand, spinning like a straw in a high wind, and fell into the corner at the further end of the room.

"Who are you, sir?" demanded Schwartz, turning upon him.

"What's your business?" snarled Hans.

"I'm a poor old man, sir," the little gentleman began very modestly, "and I saw your fire through the window, and begged shelter for a quarter of an hour."

"Have the goodness to walk out again, then," said Schwartz. "We've quite enough water in our kitchen, without making it a drying-house."

"It is a cold day to turn an old man out in, sir; look at my gray hairs." They hung down to his shoulders, as I told you before.

"Ay!" said Hans, "there are enough of them to keep you warm. Walk!"

"I'm very, very hungry, sir; couldn't you spare me a bit of bread before I go?"

"Bread, indeed!" said Schwartz; "do you suppose we've nothing to do with our bread but to give it to such red-nosed fellows as you?"

"Why don't you sell your feather?" said Hans, sneeringly. "Out with you."

"A little bit," said the old gentleman.

"Be off!" said Schwartz.

"Pray, gentlemen."

"Off, and be hanged," cried Hans, seizing him by the collar. But he had no sooner touched the old gentleman's collar, than away he went after the rolling-pin, spinning round and round, till he fell into the corner on the top of it.

—JOHN RUSKIN.

COMPOSITION

PART ONE

STUDY 186

The Art of Composition

Composition is one of the fine arts and should be studied as such. It has more practical value than music or painting, because it includes all forms of oral and written expression; and its influence as a means of developing a feeling for beauty is quite as great as that of either of the others, because it is used so much more generally. One cannot tell a story, make a five-minute speech, describe a piece of cloth, write a letter or an advertisement, and do it well, without applying the principles of composition.

In the early stages of the study of composition, the main thing is practice, abundant practice in speaking and writing. Probably practice is always the most important factor, but that alone will not ensure success in composition. There are certain principles to be known and observed. Many of these principles are easily understood, because they are simple matters of thoughtful common sense arranged in an orderly way. They have no value, however, if simply memorized as rules. If they are to be useful, one must

know them as a skillful carpenter knows his tools; that is, by using them.

But the basis of all composition is thought. One must know something, think something, in order to have something to say. Pupils will usually write best upon those subjects about which they know most, or in which they are at the time most interested. Probably the best mental condition for good composition arises with new knowledge and the desire to communicate it to others. In this connection it should be remembered that the effort to write upon a subject not only makes clearer what is already more or less vaguely known, but develops new thought. Thoughts are living things and like other living things they reproduce their kind. The young student should not be discouraged if at first he finds he has little to say on a subject. If he writes what he knows, however little, and keeps his mind on the subject, he will find his ideas steadily multiplying and clarifying.

This does not imply that the effort to write upon a subject can take the place of experience with the things of the world, or of investigation and study. On the contrary, composition depends almost entirely upon past experience, but its value is enhanced when it necessitates new investigation and study.

One other condition is essential to success in composition; that is, a knowledge of the right use of words. The most important quality of composition is clearness, and this implies clear, orderly thinking; but

one may think clearly and not write clearly. He must have control of certain words relating to his subject, and must know exactly what each word means. It is not necessary to know many words or to know large words. Short, simple words are generally best, but they must be used according to their true meaning.

A good usable vocabulary depends upon *attention;* attention to the use of words in good literature; attention to our own use of words. For acquiring easy control of a good vocabulary, nothing else compares with the careful study of good literature. There is much benefit in simply reading a good book once, but much more value in reading it carefully two or three times, if the interest can be maintained; and it is still better to memorize some of the choice passages. To get the fullest result one must live with a book, *abide* with it day after day, so that the thought and the language permeate his being and become part of him. It is much better to read a few books intensively than many superficially.

STUDY 187

A Paragraph

In composition the sentence or group of sentences referring to a particular topic is a paragraph.

The paragraph is the large unit of composition, and hence should be well understood. Consider the following:

He too is dead,—he who, never having been born, we had hoped never would die; not that he did—like Rab—"exactly" die; he was slain. He was fourteen, and getting deaf and blind, and a big bully of a retriever fell upon him one Sunday morning when the bells were ringing. Dick, who always fought at any odds, gave battle; a Sabbatarian cab turned the corner, the big dog fled, and Dick was run over,—there in his own street, as all his many friends were going to church. His back was broken, and he died on Monday night with us all about him.

—DR. JOHN BROWN.

1. How many paragraphs in this story?
2. What is the topic of the paragraph?
3. Read the story again to see whether every sentence refers to that topic.

A paragraph in which all the sentences refer definitely to the main topic is said to have *unity*, and unity is an essential quality of a good paragraph.

4. What sentence suggests the paragraph topic, gives the key to the paragraph? Why is this sentence placed at the beginning? Where is the same idea repeated in a slightly different way? Why is it necessary to repeat it at the close? The sentence that suggests the paragraph topic is called the *topic sentence*, and is usually placed at the beginning of the paragraph in order to prepare the mind of the reader for what follows. It may, however, come later, even at the close; or it may be the last sentence of the preceding paragraph. Sometimes there is no topic sentence, the main thought being implied in the whole.

In the study of literature, it is well at times to give special attention to the use the author makes of the topic sentence.

STUDY 188

Division into Paragraphs

Usually a composition of any considerable length has more than one important topic, hence more than one paragraph. Even a short description may have an introduction that presents the subject and prepares the mind of the reader for what is to follow. Or the thing to be described may be so complex that it is better to treat it in two or more sub-topics. For example, in describing a person, if the writer has much to say, it will make his description clearer to divide the subject; as, physical appearance, dress, personal characteristics.

The simplest kind of composition is the short narrative, or story. Study the following:

THE TAR-BABY

The Rabbit, the Fox, and the Coon once lived close together. The Fox had a fine melon-patch which he allowed no one to touch. One morning, as he was walking in his garden, he saw tracks, and knew that some one had been stealing his melons. Every day he saw fresh tracks, but though he watched and watched, he never could catch anyone. He told his trouble to the Coon, who said he was sure the Rabbit was the thief. So the Fox made a little tar man and set it in his garden-patch.

When the moon rose the Rabbit stole out of his house and made for the melon patch. When he saw the Tar-Baby standing there he called out, "Who's that standing there ready to steal the Fox's melons?" But the Tar-Baby said nothing. Then the Rabbit got angry, and hit the Tar-Baby, but his hand stuck fast in the tar. Then the Rabbit said, "Let me go, or I will hit you with my other hand." But the Tar-Baby said nothing, and the other hand was soon fast to the tar. It was the same with first one foot, and then the other. When the Fox came along he found the Rabbit stuck fast to the Tar-Baby. He carried him to the Coon's house and said, "Here's the man who stole my melons. What shall I do to him?"

The Coon took the Fox aside and said, "Ask him whether he'd rather be thrown into the fire or into the briar-patch, and whichever one he chooses throw him into the other." But the Rabbit overheard them, and when they gave him his choice he said, "Please don't throw me into the briar-patch, I'll be scratched up. Throw me into the fire." So the Fox lifted him and threw him into the briars. Then the Rabbit kicked up his heels and laughed, and called back, "Good-bye, Fox! Farewell, Coon! I was born and raised in the briars!" And with that he scampered off home.

1. Into how many paragraphs is the story divided? What is the special use of the first part? of the second? of the third?

State the topic of each paragraph.

2. These divisions represent the three essential parts of a well-told story, long or short; the introduction, the development, and the conclusion or real "point" of the story.

3. Which of these paragraphs might be further

divided. Why do you think the writer kept it together?

Using this story as a model, write one about any three animals you choose. In the first draft of your story write freely and rapidly; then rewrite it to make corrections and improve it.

STUDY 189

The Right Use of Words

Study the difference in meaning between *sit* and *set*, *lay* and *lie*, *teach* and *learn*. Then copy the following sentences, using the right word of the two in parentheses. Give reason for your choice.

1. May I (sit, set) there?
2. May I (set, sit) the box there?
3. I (lay, laid) awake a long time last night.
4. They (lie, lay) the book there each morning.
5. We (seen, saw) an elephant in the circus.
6. The older pupils (sit, set) us a good example.
7. She (teaches, learns) us our lessons.
8. The boy was so frightened he (run, ran) like a deer.
9. Last night the others (come, came) more promptly.
10. Did you (lie, lay) awake long?

Rewrite the above sentences using *have* or *has* with each verb.

Rewrite these sentences, changing the verbs to the present perfect tense; that is, using *have* or *has*.

1. We go to the woods each spring.
2. They sit in the sun.
3. The children began the work promptly.
4. Elizabeth rang the school bell.

5. Margaret writes well.
6. The chorus sang beautifully.
7. The pine trees grow very tall in Northern Michigan.
8. The bell rang loud and clear.

STUDY 190

The Boy Scouts and the Cubs

The following is the first of several series of pictures especially prepared to suggest interesting stories. Their value consists in the fact that they present quite clearly the principal actors and certain important events in a story. With these suggestions, the minds of the pupils are expected to be started in free play. They can think of interesting things happening between

Paragraph 1. Name the boys. Where are they going? What is the purpose of the trip?

Paragraph 2. What have the boys found? In what way does it interest them? What do they do?

Paragraph 3. Tell of the discovery and the feeling of the boys as they come out. The conclusion should be exciting.

the moments represented by successive pictures, even working out the supposed conversations between the actors. Then generally the most interesting and important part of the work is telling of the difficulties that arose, and the result, which forms the conclusion of the story.

STUDY 191

Length of Paragraphs; Connectives

The length of a paragraph depends entirely upon how much the writer wishes to say upon the topic. It may be long or short. Where a composition includes several paragraphs, the more important topics will usually require the longer paragraphs.

There are many words and phrases that may be used to show the connection between thoughts, and how the mind passes from one thought to another. One of the most common faults in the composition of young pupils is the frequent use of *and*. It seems hard for some girls and boys to learn that *and* is only one of many connectives. Careful study of some well written prose stories will show how skillful writers use a variety of connectives and sentence introductions in order to avoid monotony and secure smoothness in the paragraph.

Examine some good narrative paragraphs to see how many of the following connectives you can find: for, indeed, therefore, though, hence, yet, now, then, and, but, moreover, while, accordingly, on the con-

trary, on the other side, after this, after a while, afterwards, likewise, presently, too, besides, thereupon, also, meanwhile, in the meantime, while this was going on, in addition to this.

Sometimes the writer wishes to emphasize a particular statement. This may be done by placing it at the beginning or at the close of a paragraph.

In reporting conversations, it is usual to begin the remarks of each speaker with a new paragraph, unless the conversation is very brief.

STUDY 192

Combining Sentences

If sentences are of the same length and alike in form, the composition has a monotonous effect. Therefore, the writer must try to have variety in the form and in the length of the sentences. One of the best ways to gain power to do this is to study the sentences in the stories you are reading. Find if you can how authors who knew very much about this power combined their sentences,—such writers as Nathaniel Hawthorne, Washington Irving, Robert Louis Stevenson, Louisa M. Alcott, and Mary Mapes Dodge.

In the following, combine the sentences as seems best to you. Do not use "and" very often, but change whole sentences into modifying phrases or clauses. To assist you, numbers have been put in, showing

where the author began his sentences. When you have done your best, compare, with your teacher's aid, your copy with the paragarph as the author wrote it. This is the beginning of what story? Who wrote it?

"Whoever has made a voyage up the Hudson must remember the Kaatskill Mountains. 2. They are a dismembered branch of the great Appalachian family. They are seen away to the west of the river. They swell to a noble height. They lord it over the surrounding country. 3. Every change of season produces some change in the magical hues and shapes of these mountains. Every change of weather and every hour of the day produces some change in the magical hues and shapes of these mountains. They are regarded by all the good wives, far and near, as perfect barometers. 4. The weather is fair and settled. They are clothed in blue and purple. They print their bold outlines on the clear evening sky. Sometimes the rest of the landscape is cloudless. They will gather a hood of gray vapors about their summits. This, in the last rays of the setting sun, will glow and light up like a crown of glory.

STUDY 193

The Right Use of Words

To repeat a word for emphasis or for clearness is wise, but too often the inexperienced writer repeats words through carelessness. If a person finds that he has used the same word twice or oftener within a few lines, he would do well to substitute a synonym, or search for another word which will express his thought as well.

A synonym is one of two or more words that have the same or nearly the same meaning. Business, occupation, employment, engagement, vocation are synonyms. Yet even in words so nearly alike in meaning there are differences. These differences should be known and observed in the use of words.

Prepare to tell the exact meaning of each of the following words, and write sentences to show the right use of each:

1. **different, unlike**

   "*Unlikeness* involves more than *difference*. A horse is not *unlike* a mule but the two are *different* in many particulars."

2. **enough** means all that one wants.
   sufficient means all that one needs.

   "A miser may have *sufficient* wealth, but he never has *enough*."

3. **idle,** not working, may be willing to work.
   lazy, disinclined to work, at least temporarily.
   indolent, habitually disinclined to activity.

4. **dutiful** means having a sense of duty, obligation.
   obedient signifies ready to obey.
   respectful means full of respect.

5. **noble** implies excellence.
   grand implies magnificence.

6. **great,** a great man has more than usual mental power.
   large, a large man has more than usual size.
   big is a relative term applied to bulk. It is more emphatic than large but not so dignified.

STUDY 194

A Paragraph from Suggestion

Using one of the following as a topic sentence, write a paragraph as extended as you wish:

1. There had been a drizzling rain all day.
2. Prince was a good-natured dog, but he disliked tramps.
3. In autumn Dame Nature attires herself in her richest colors.
4. That day nothing went right; I seemed to have got out of bed on the wrong side.
5. Although it was my first visit at my Aunt's home, when I saw the flowers about the house I knew I should like her.

STUDY 195

A Humorous Story

MASTER OF ALL MASTERS

A girl once went to the fair to hire herself as a servant. At last a funny-looking old gentleman engaged her, and took her home to his house. When she got there, he told her that he had something to teach her, for that in his house he had his own names for things.

He said to her: "What will you call me?"

"Master or mister, or whatever you please, sir," says she.

He said: "You must call me 'master of all masters.' And what would you call this?" pointing to his bed.

"Bed or couch, or whatever you please, sir."

"No, that's my 'barnacle.' And what do you call these?" said he, pointing to his pantaloons.

"Breeches or trousers, or whatever you please, sir."

"You must call them 'squibs and crackers.' And what would you call her?" pointing to the cat.

"Cat or kit, or whatever you please, sir."

"You must call her 'white-faced simminy.' And this now," showing the fire, "what would you call this?"

"Fire or flame, or whatever you please, sir."

"You must call it 'hot cockalorum,' and what this?" he went on, pointing to the water.

"Water or wet, or whatever you please, sir."

"No, 'pondalorum' is its name. And what do you call all this?" asked he as he pointed to the house.

"House or cottage, or whatever you please, sir."

"You must call it 'high topper mountain.'"

That very night the servant woke her master up in a fright and said: "Master of all masters, get out of your barnacle and put on your squibs and crackers. For white-faced simminy has got a spark of hot cockalorum on its tail, and, unless you get some pondalorum, high topper mountain will be all on hot cockalorum."

This is an excellent example of the funny short story. Notice carefully the arrangement. The introduction is very short; it has no unnecessary statement. The dialogue that follows is lively. At every turn there is a pleasant glow of fun; at the right place, in the last paragraph, this glow bursts for a moment into a bright flame.

Study the story so that you can tell it well. It will not be difficult to memorize it.

Observe the varied form of the questions.

Each member of the class should tell the story to another class in the school, or to some one out of school.

STUDY 196

Parts of a Letter

The outline here given shows the parts of a letter, their proper arrangement, and the punctuation of the introductory and closing parts.

(Heading.)
418 Cherry St.,
Stillwater, Minn.,
June 10, 1906.

(Address.)
Mannheimer Bros.,
110 Sixth St.,
St. Paul, Minn.

Gentlemen:
(Salutation.)

(Body of Letter.)

. . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .

(Complimentary Close.)
Yours truly,
John Jones.
(Signature.)

The *heading* should be full and clearly written, because it is the address to which the answer is to be sent. Notice the punctuation.

The *address* is used in all business or very formal letters, and is placed at the upper left hand side on the second line below the heading. In friendly letters it is often omitted, but careful writers place it at the lower left hand corner.

The *salutation* varies. In business letters, the following are in good form:

Sir:	Gentlemen:	Dear Mrs. Brown:
Dear Sirs:	Madam:	Dear Miss Clarke:
My dear Sir:	Dear Madam:	Mesdames:

Notice the punctuation. Often instead of the colon, the comma and dash are used. Either form is considered correct.

In friendly letters, the comma only may be used after the salutation.

In writing a friendly letter the form of salutation depends upon the relationship or the degree of intimacy; e. g.,

Dear Mother:	My dear James:
Dear Alice:	Dear John:
Dear Miss Goodnow:	Dear Mr. Jones:

The *complimentary closing* should not be carelessly written; it should indicate courtesy, respect, affection, or whatever the writer desires to express. In business letters the following forms are most commonly used:

Yours truly,	Very truly yours,
Yours cordially,	Yours respectfully,

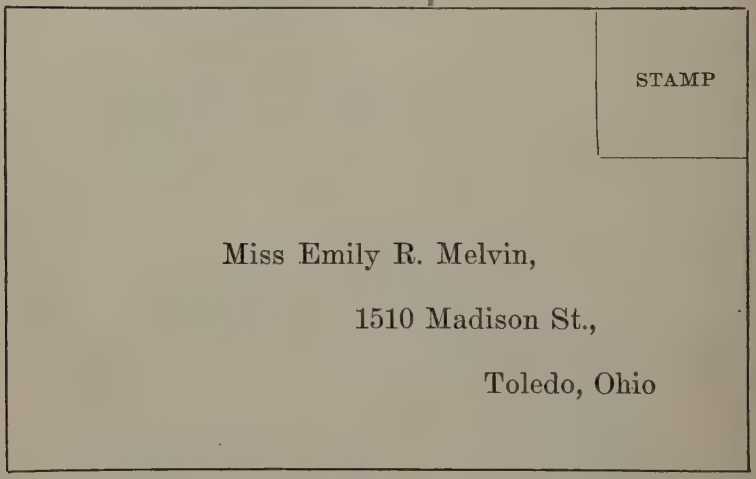
"Yours," and "Yours etc.," are bad forms and should be avoided. In friendly letters there is a greater variety of expressions, because writers have a greater variety of feelings to express; e. g.,

Faithfully yours,	Cordially yours,
Affectionately yours,	Sincerely yours,

Notice the punctuation of all the parts.

The *signature* should be clearly and fully written,

even though the receiver would know to whom to send a reply were no signature given. In case of accident, or misdirection, the clerks at the Dead Letter Office refer to this, that they may know to whom to return the letter. In writing a business letter, an unmarried woman signs her full name. She may place (Miss) before it in parenthesis.



The address on the envelope should occupy the right-hand two-thirds of the lower half. This leaves room at the top for the stamp and the postmark, and also space at the left for re-addressing when necessary. The stamp should *always* be placed in the upper right-hand corner.

To misplace a stamp or address a letter in an unusual way causes mail clerks much extra trouble.

STUDY 197

Letters from Charles Dickens

Study the following letters:

Rome, Italy,
February 4th, 1845.

My dearest Georgy:

This is a very short note but time is still shorter. Come by the first boat by all means. If there is a good one a day or two before it, come by that. Don't delay on any account. I am very sorry you are not here. The carnival is a very remarkable sight.

At two o'clock each day we sally forth in an open carriage, with a large sack of sugar-plums and at least five hundred little nosegays with which to pelt people. I should think we threw away, yesterday, a thousand of the nosegays. We had the carriage filled with flowers three or four times. I wish you could have seen me catch a swell brigand on the nose with a handful of very large confetti every time we met him. It was the best thing I have ever done. "The Chimes" are nothing to it.

Anxiously expecting you, I am ever,

Yours most affectionately,
Charles Dickens.

Describe as best you can a "swell brigand." Why was it so much fun to hit *him* on the nose? Why should they do that sort of thing at all.

Saturday, Oct. 4th, 1856.
Tavistock House, London.

My dear Mamey:

The preparations for the play are already beginning, and it is christened (this is a great dramatic secret which I suppose you know already) "The Frozen Deep."

Tell Katey, with my best love, that if she fails to come back six times as red, hungry, and strong as she was when she went away, I shall give her part to somebody else.

We shall all be very glad to see you both back again, when I say "we" I include the birds who send their respectful duty.

Kind regards to all at Brighton

Ever, my dear Mamey, your affectionate father,

Charles Dickens.

Notice how chatty these letters are. How did Mr. Dickens feel toward Mamey and Georgy? Did he wish to interest and give them pleasure? Explain.

A letter of friendship should be made as nearly as possible like a call. The receiver should feel that he has truly been with and enjoyed the company of his friend. This is a great art, worth much study and much practice to acquire.

STUDY 198

Friendly Letters

Recently you attended a carnival, a circus, or a fair. Write to a friend, telling him about the fun you enjoyed.

STUDY 199

Reply to a Letter

Answer for "Mamey" the letter her father wrote her, Study 197. Imagine that you are she, that you have been

NOTE.—The writing of real letters is the best practice. Why should not pupils, at least once a month, bring stationery and write actual letters to relatives or friends, address the envelopes, seal the letters, and mail them? It is not at all essential that the teacher should see the letters to suggest revisions, unless asked to do so by the pupils.

visiting at Brighton, that you are interested in the play and the birds, and that you would be very glad to be at home again. If possible make your letter as interesting as Charles Dickens made his.

STUDY 200

Rules for the Use of Capital Letters

Learn the following rules so that you can recite or write them in order from memory.

A capital letter should be used:

1. At the beginning of every sentence.

A little neglect may breed great mischief.

2. To begin every line of poetry.

Be good, sweet maid, and let who will be clever;
Do noble things, not dream them all day long;
And so make life, death, and that vast forever
One grand, sweet song. —CHARLES KINGSLEY.

3. As the first letter of every proper name and every word derived from a proper name.

Governor Winthrop, Boston.
It was the blue of an Italian sky.

4. As the first letter of the names of the days of the week and the months of the year.

She left us Thursday morning, June the tenth.

5. In the word "I" standing for the person speaking, the word "O" or to begin the word "Oh" used in exclamation.

O the sight! I cannot look again.

6. For every title attached to a person's name.

Mr. John Smith, County Attorney.

7. For all initials or abbreviations if the whole words should begin with capitals:

O. W. Holmes, M.A., LL.D.

8. To begin every name of, and every pronoun referring to the Deity.

O Father! grant Thy love divine
To make these mystic temples Thine!

9. To begin the first word and every important word in the title of a book, poem, story, newspaper, and the like.

The Youth's Companion, Alice in Wonderland.

10. To begin the first word of every direct quotation.

So she said to him, "Come, come, this will not do."

STUDY 201

How One Boy Learned Composition

Robert Louis Stevenson has written some of the most delightful stories and poems in our language. According to his own account, it was not easy for him to learn to write. This little sketch of his self-training should encourage any one who wishes to learn to write easily and well.

"All through my boyhood and youth I was known and pointed out for the pattern of an idler; and yet I was always busy on my own private end, which was to learn to write. I kept always two books in my pocket, one to read,

one to write in. As I walked, my mind was busy fitting what I saw with appropriate words; when I sat by the roadside, I would either read, or a penny version book would be in my hands, to note down the features of the sea, or to commemorate some halting stanza. It was not so much that I wished to be an author (though I wished that too), as I had vowed that I would learn to write. Whenever I read a book or a passage that particularly pleased me, in which a thing was said or an effect rendered with propriety, in which there was either some conspicuous force or some happy distinction in the style, I must sit down myself and ape that quality. I was unsuccessful and I knew it, and tried again, and was again unsuccessful! but at least, in these vain bouts I got some practice in rhythm, in harmony, in construction and the co-ordination of parts."

What stories and poems by Stevenson have you read? If you like them, try to give your reasons. How did he learn to write? What do you think was the chief reason for his success?

Go over the story again, and select the parts that tell what he looked for in his reading and what he strove for in his writing.

Write what you think of the possibility of others learning to write as Stevenson did.

STUDY 202

Variety and Smoothness

The muskrat does not hibernate like some rodents. It is pretty active all winter. I noticed in my walks in December where they had made excursions of a few yards to an

orchard for frozen apples. I saw mink tracks amid those of the muskrat along a little stream one day. I followed it up and came to blood and other marks of strife upon snow beside a stone wall. I looked between the stones and found the carcass of the luckless rat, with its head and neck eaten away. The mink had made a meal of him.

What is the paragraph topic? Find the topic sentence.

Is there anything in the composition you do not like? With precisely the same ideas Mr. Burroughs made the following paragraph:

The muskrat does not hibernate like some rodents, but is pretty active all winter. In December I noticed in my walks where they had made excursions of a few yards to an orchard for frozen apples. One day, along a little stream, I saw mink tracks amid those of the muskrat; following it up. I presently came to blood and other marks of strife upon the snow beside a stone wall. Looking in between the stones, I found the carcass of the luckless rat, with head and neck eaten away. The mink had made a meal of him.

—BURROUGHS.

Comparing these paragraphs, what is the chief difference you find? Would the frequent repetition of *we, he, and, so,* or any other word at the beginning of sentences likely be as monotonous as the repetition of *I*?

It is not necessary to give much attention to this matter of connectives in the first writing of a composition. The chief concern then is to get one's ideas expressed in some form, but expressed freely and

fully. Better arrangement, greater accuracy, and more pleasing composition can be secured in revising and rewriting.

STUDY 203

What, That; Have, Of

Copy each sentence following, using the correct word of those in parentheses:

1. I could (have, of) heard the song this morning.
2. Bob could (of, have) done the work.
3. Who would (of, have) thought it!
4. Could you (have, of) come?
5. I would (of, have) worked (well, nice) but for that.
6. You must study the lesson (that, what) the teacher gave you.
7. Who could (have, of) foretold it?
8. Your mother would (of, have) told you.
9. You may tell the story (what, that) he told.
10. The man can not remember the order (that, what) you gave.
11. He would (have, of) done it.
12. The man (that, what) I saw is here.
13. The children read the story (what, that) you told them.
14. The sailors would (of, have) been lost but for the bravery of the captain.
15. Mother said we could (of, have) had the fish (what, that) James caught, if we had been in time.
16. You might (of, have) known what would happen.
17. Here is the story (what, that) I told you about.

STUDY 204

Those, Them

Copy the following sentences, selecting the correct words from those in parentheses:

1. I saw (them, those) boys throw the snow-ball.
2. Did you see (those, them) particular ones?
3. (Those, them) are the best ones.
4. I can not solve (those, them) examples.
5. (Them, those) exercises are hard.
6. Did you write (them, those) exercises?
7. Give it to (those, them) boys.
8. (Them, those) girls are coming back.
9. (Them, those) boys said (this here, this) girl talks so (queer, queerly).
10. We threw (those, them) boys down.
11. Can you see (those, them) trees?
12. We can learn (those, them) verses.
13. He talked to (them, those) boys.
14. The old gentleman told (those, them) girls the story in German.
15. (Those, them) girls are ill.

Write a statement concerning the correct word, *them* or *those,* to use when the word is intended to modify a noun.

STUDY 205

Synonyms

Learn the meaning of the words listed below, watch for them in conversation or in reading, and use them in sentences:

1. **alarm, fright, terror, consternation.** These four words represent increasing degrees of fear. *Alarm* is a sudden sense of fear; it startles us. *Fright* suggests more prolonged fear, enough to interfere with judgment and wise action. *Terror* is still stronger, probably leading to wild action; while *consternation* is strong enough to paralyze action.
2. **thankfulness** is an outward expression of a *grateful* feeling.
   gratitude is the feeling itself.
3. **Character** refers to what a man *is*.
   reputation depends upon what others think of him.
4. **advertise** means to invite attention to a thing.
   publish means to make public.
5. **advantage** is applied to that which benefits in any way.
   profit is applied to material gain.
6. **admittance,** permission to enter.
   admission, the price paid to enter.
7. **person, party,** except in legal terms a *person* should not be called a *party*.

STUDY 206

A Letter of Thanks

Your uncle has sent you by express a full-blooded Scotch collie. The present pleases you very much. You plan to teach the dog many tricks and to make a companion of him. What will you name him? Write a letter of thanks to your uncle, making him feel your pleasure.

STUDY 207

Rules for Punctuation

Prepare to recite or write the following rules from memory and to give an example of each:

THE COMMA

A comma is used:

1. To separate words of direct address from the rest of the sentence.

"Here it is, Violet!" answered Peony.

Very well, my little friend.

2. To separate the parts of a series unless all parts are joined by connecting words.

The mill ground out hats, coats, shoes, and stockings.

3. To separate the items of dates and addresses.

318 North Second St.,
New Concord, Illinois.
June 10, 1906.

On envelopes, however, the commas are now usually omitted as unnecessary.

4. Before a title following the name of a person.

John Smith, Chief Clerk.

5. To separate a short quotation from the rest of the sentence.

Said the bird, "Peep, peep!"

"My dear Epimetheus," cried Pandora, "have you heard this little voice?"

THE HYPHEN

A hyphen is used:

1. To indicate the division of a word at the end of a line.

2. To separate the parts of a temporarily compound word.

Sharp-shooter. Bow-shot.

THE APOSTROPHE

An apostrophe is used:

1. To indicate ownership.

   Mr. Gathergold's bed.

2. To indicate the omission of letters.

   The little brook heard it and built a roof
   'Neath which he could house him, winter-proof.

3. Sometimes to form plurals.

   p's and q's, 3's and 5's.

QUOTATION MARKS

Quotation marks are used:

1. To inclose a direct quotation.

   As he was about to descend, he heard a voice from a distance, hallooing. "Rip Van Winkle! Rip Van Winkle!"

   "These mountain beds do not agree with me," thought Rip, "and if this frolic should lay me up with a fit of the rheumatism, I shall have a blessed time with Dame Van Winkle."

2. To indicate a quotation within a quotation, single marks are used.

   Bertha remarked, "If Grandmother were here she would say 'That is a sign of good news.'"

STUDY 208

Punctuation, Capitalization, and Paragraphing

Study the paragraphing, the form of the sentences, the marks of punctuation. Be prepared to write any

part from dictation, and, if possile, to give a reason for each mark of punctuation.

"I too have to do without my Christmas gift," she said. "Your father wrote me that he hoped to spend Christmas with us, and he has not come. He has been ordered over to the Potomac."

"Never mind; he may come yet," said Bob encouragingly. "He always does what he says he's going to do." (Bob always was encouraging. That was why he was "Old Bob.") "An axe was just the thing I wanted, Mamma," said he, shouldering his new possession proudly and striking the attitude of a woodman striding off. "Now I can make an abatis."

Mrs. Stafford's face lit up again. He was a sturdy boy, with wide-open eyes and a good mouth.

"And a hatchet was what I wanted," admitted Ran, affected by the example. "Besides, there are a lot of nails—now I can make my own hare-traps."

"An' I like a broked knife," asserted Charlie, stoutly, falling valiantly into the general movement, while Evelyn pushed her long hair out of her eyes, and hugged her patched up baby declaring:

"I love my dolly, and I love Santa Claus, an' I love my papa," at which her mother took the little midget to her bosom, broken doll and all, and hid her face in her tangled curls.

From "A Captured Santa Claus" by THOMAS NELSON PAGE.

STUDY 209

An Original Story

Write a story of two, three, or at most four paragraphs on one of the following topics. In making the

first draft of your story, write freely, then rewrite it to correct and improve it:

1. My most Exciting Experience.
2. The Proudest Moment of My Life.
3. My Most Embarrassing Experience.

STUDY 210

Revision of Composition

Here is a selection from the story of Rip Van Winkle. Arrange this in paragraphs and state the topic of each. After you have done this as carefully as possible, compare it with the original. Have you paragraphed as the author did?

What seemed particularly odd to Rip was, that though these folks were evidently amusing themselves, yet they maintained the gravest faces, the most mysterious silence, and were, withal, the most melancholy party of pleasure he had ever witnessed. Nothing interrupted the stillness of the scene but the noise of the balls, which, whenever they were rolled, echoed along the mountains like rumbling peals of thunder. As Rip and his companion approached them, they suddenly desisted from their play, and stared at him with such fixed, statue-like gaze, and such strange, uncouth, lack-lustre countenances, that his heart turned within him, and his knees smote together. His companion now emptied the contents of the keg into large flagons, and made signs to him to wait upon the company. He obeyed with fear and trembling; they quaffed the liquor in profound silence, and then returned to their game. By degrees Rip's awe and apprehension subsided. He even ventured, when no eye was fixed upon him, to taste the beverage, which he found had much of the flavor of excellent Hollands. He was naturally

a thirsty soul, and was soon tempted to repeat the draught. One taste provoked another; and he reiterated his visits to the flagon so often that at length his senses were overpowered, his eyes swam in his head, his head gradually declined, and he fell into a deep sleep. On waking he found himself on the green knoll whence he had first seen the old man of the glen. He rubbed his eyes—it was a bright, sunny morning. The birds were hopping and twittering among the bushes, and the eagle was wheeling aloft, and breasting the pure mountain breeze. "Surely," thought Rip, "I have not slept here all night." He recalled the occurrences before he fell asleep. The strange man with the keg of liquor—the mountain ravine—the wild retreat among the rocks—the woe-begone party at nine-pins—the flagon—"Oh, that flagon! that wicked flagon!" thought Rip—"What excuse shall I make to Dame Van Winkle?" He looked round for his gun, but in place of the clean, well-oiled fowling-piece, he found an old firelock lying by him, the barrel incrusted with rust, the lock falling off, and the stock worm-eaten. He now suspected that the grave roisters of the mountain had put a trick upon him, and having dosed him with liquor, had robbed him of his gun. Wolf, too, had disappeared, but he might have strayed away after a squirrel or partridge. He whistled after him, and shouted his name, but all in vain; the echoes repeated his whistle and shout, but no dog was to be seen.

STUDY 211

Confusion of Adjectives and Adverbs

Copy the following sentences, using the right word from those in parentheses. Be prepared to explain your choice:

1. The boys seemed (really, real) glad to see me.
2. The rose smells (~~sweet~~, sweetly).
3. His clothes smell (strong, strongly) of the stable.
4. Drivers must go (slow, ~~slowly~~) over the bridge.
5. The man who caused the fatal accident seemed to feel very (bad, badly).* ill aggrieved.
6. (Most, almost) every man in the village owns his home.
7. That can be done (easy, easily) enough.
8. The tobacco smelt (strong, strongly).
9. The room smelt (strong, strongly) of tobacco.
10. Have you the work (near, nearly) finished?
11. The ball used is about (that, so) big.
12. The man was (terribly, terrible) angry when he came back and saw us.
13. The remark must sound (harsh, harshly) to you.
14. That is (easier, more easily) said than done.
15. The principal spoke quite (decided, decidedly) on that point.

STUDY 212

Form in Composition

Copy the following words in a column and opposite each place the plural, the possessive singular, and the possessive plural forms:

1.	son	6.	king	11.	father	16.	visitor
2.	child	7.	calf	12.	heroine	17.	Indian
3.	man	8.	deer	13.	brother	18.	sheep
4.	owner	9.	savage	14.	gentleman	19.	playmate
5.	hero	10.	story-teller	15.	puppy	20.	princess

NOTE.—How many of these expressions are you sure you use correctly?

*Find a better expression of the idea.

STUDY 213

A Study of Word Effects

I come from haunts of coot and hern,
I make a sudden sally,
And sparkle out among the fern,
To bicker down a valley.

By thirty hills I hurry down,
Or slips between the ridges,
By twenty thorps, a little town,
And half a hundred bridges.

I chatter over stony ways,
In little sharps and trebles,
I bubble into eddying bays,
I babble on the pebbles.

With many a curve my banks I fret
By many a field and fallow,
And many a fairy foreland set
With willow-weed and mallow.

I chatter, chatter, as I flow
To join the brimming river,
For men may come and men may go,
But I go on forever.

I steal by lawns and grassy plots,
I slide by hazel covers;
I move the sweet forget-me-nots
That grow for happy lovers.

I slip, I slide, I gloom, I glance,
Among my skimming swallows;
I make the netted sunbeam dance
Against my sandy shallows;

I murmur under moon and stars
In brambly wildernesses;
I linger by my shingly bars;
I loiter round my cresses;

And out again I curve and flow
To join the brimming river,
For men may come and men may go,
But I go on forever.

—From "The Brook" by Tennyson.

1. To get the spirit and beauty of this poem you may need to read it through two, three or four times. After doing so, write in brief sentences what you like about it.

2. Make a list of the unusual words and opposite each write its meaning as used here.

3. In studying the poem observe how skillfully the poet has selected his words, especially such as *haunts, sally, sparkle, bicker.* There are at least twenty others; make a list of them, and prepare to explain how each is especially appropriate.

4. Prepare to explain each of the following lines: 1, 2, 4, 10, 13, 22, 26, 27, 29, and 32.

5. What part of speech is used most commonly to describe the special characteristics of this stream?

6. Each pupil should try to find another selection, prose or poetry, in which words are used with especially pleasing effects.

Memorize so much of the selection as your teacher directs.

Paragraph 1, time, place, person, occupation. Why the bear is in the berry patch; why the girl has not seen him. The discovery.

Paragraph 2, the girl's fright, and her daring effort to escape. Paragraph 3, a still more daring effort. Paragraph 4, the conclusion.

STUDY 215

Literature and Composition

THE BOBOLINK

Yes, he sings now; but it is only for a short time. Next month he will be dumb, and before you know it his beautiful, shining black coat, with the white and buff trimmings, will have dropped off. Then he will be changed to dull brown like his wife, and keep as quiet as poor Cinderella sitting in the ashes.

Their nests are hidden in that long grass, and their mates also. Whoever would find them must have the patience of an Indian, the eyes of a bird, and the cunning of a fox.

Mrs. Bobolink finds a little hollow in the ground where the roots grow, and rounds up a nest from the grass stalks with finer grass tops inside. Then she so arranges the weeds and stems above her home that there is no trace of a break in the meadow; and when she leaves the nest she never goes boldly out by the front door or bangs it behind her, but steals off through a by-path in the grass. When she flies out of shelter at last, she has already run a good way off, so that, instead of telling the watcher where her home is, she tells him exactly where it is not.

Bob earns his living these days by singing and going to market for the family, but he does both in a tearing hurry, for his house-keeping, like his honeymoon, is short. He must lead his children out of the grass before the mowers overtake him or the sum-

mer days grow short; for then he will have to spend some time at the tailor's before he can follow the warm weather down South again.

Twice a year Bob has to make the most complete change of plumage that falls to the lot of any bird. His summer toilet is so tiresome and discouraging that he retires into the thickest reeds to make it. Out he comes in August, leaving his lovely voice behind with his cast-off clothes, dressed like his wife, with hardly a word to say for himself, as he joins the flock into which various families have united. He even loses his name, and is called the *reed bird*, after his hiding place. He grows reckless and says to his brothers, "What do we care? If we can't sing any more, we can eat—let us eat and be merry still!" So they eat all they can and wax exceedingly fat; the gunners know this and come after them.

Meanwhile, in southern lowlands, the rice-fields that have been hoed and flooded with water all the season to make the grain grow, are covered with tall stalks of rice, the grains of which are not quite ripe, but soft and milky like green corn.

Some morning there is a great commotion in the plantation. "The ricebirds have come" is the cry—this being only another name for the bobolink.

Out fly the field-hands, men, women, and children, waving sticks, blowing horns, and firing off guns to frighten the invaders away. Fires are lighted by night to scare them, for the birds travel both by night

and day. The bobolinks do not stop for all the noise, though of course, a great many are shot, ending their lives inside a pot-pie, or being roasted in rows of six on a skewer. But the rest fly on when they are ready, leaving the United States behind them, and going through Florida to Brazil and the West Indies.

In the spring, on the northward journey, the rice-fields suffer again. The males are jolly minstrels once more, all black, white, and buff, hurrying home to their nesting grounds. They think that rice newly sown and sprouting is good for the voice, and stop to gobble it up in spite of all objections.

"Ha! ha! ha! I must have my fun, Miss Silver-thimble, thimble, thimble, if I break every heart in the meadow. See! see! see!" is one translation of their song.

—Mabel Osgoode Wright.

Prepare to tell what you think of this as a piece of description, especially noting what you like about it.

Pick out some of the most pleasing comparisons, either expressed or implied.

After you have studied the selection carefully, write an original description of some bird you know well, or tell what you know about bobolinks with reference to:

1. Where bobolinks are commonly seen in the north.
2. How they may be known when flying.
3. Their singing.
4. Their dress at different seasons.
5. Their home-making in the north.
6. Their migration north and south.

STUDY 216

A Business Letter

A business letter must be very definite and as brief as possible. This does not mean that words should be abbreviated or sentences only partially formed; but it does mean that a business man should be asked to read only what is necessary that he may know clearly the conditions involved.

The following is a good business letter:

Grand Rapids, Mich.,
March 4, 1907.

Mr. George A. Brown,
256 Woodward Ave.,
Detroit, Mich.

Dear Sir:

Your letter of March 3 has been received, and I am very glad to know that you have an opening for a boy in your wholesale department.

I am sixteen years of age and have completed three years' work in the High School with full credit. My summer vacations, the past two years, I spent in the shipping rooms of J. B. Anderson & Co. of this city. While your work will be quite different, I think the experience I have had will be of some value in any position.

Regarding my character and fitness for the position, I have permission to refer you to Mr. J. B. Anderson, 291 Lake St., and to Mr. A. C. Cameron, Principal of the Central High School, Grand Rapids, Mich.

I hope my application may receive favorable consideration, and that I may be given a chance to show my ability and willingness to give you good service.

Yours truly,
Henry C. Baker.

STUDY 217

Business Letters

Write to Charles E. Markham, General Passenger Agent of the Erie and Western Transportation Company, Buffalo, New York, inquiring, (1) the passenger rate by boat from Duluth to Quebec, (2) the times when the boats sail, and (3) how long beforehand it is necessary definitely to engage passage.

STUDY 218

The Explanatory Paragraph

THE MANUFACTURE OF PULP

To make pulp or papier-maché, tear any waste paper into pieces not more than an inch square. Fill a bucket with these bits of paper and pour into it about a gallon of boiling water. Let the paper soak for five or six hours and then drain off the excess water. If now the mass of wet paper is beaten vigorously with the end of a stick, churned so that the bits of paper are made very small, the result will be, at the end of a few minutes, an excellent quality of paper pulp.

THE MAKING OF MAPS

To make relief maps, spread a layer of pulp about one-fourth of an inch thick upon a board, in somewhat the shape of the map to be made; then with a small stick, or better still, a clay-modeling tool, press the edges of the layer of pulp into the correct outline; work up the mountain ranges; cut out the rivers and lakes, and set the board aside to dry. When thoroughly dry, the entire map can easily be removed from the modeling board and glued to a sheet of strawboard or heavy cardboard.

1. In these paragraphs notice the order of the ideas presented: first the purpose, then step one, step two, and so on to the end.

2. Are the directions all clear and definite? Is there a superfluous statement in either paragraph?

Write a single paragraph explaining how to make one of the following:

Plain Biscuit	Maple Sugar	A Bird House
A Kind of Candy	Apple Pie	A Kite
Tomato Soup	Cottage Cheese	A Raft

STUDY 219

Punctuation, Capitalization, and Paragraphing

Give the reason for each paragraph, each capital letter, and each mark of punctuation. Write from dictation:

"Once there lived in a far country a little girl named Lizette ——"

"Now that sounds something like it!" exclaimed Wally Wanderoon with enthusiasm. "It reminds me of the Good Old Times we used to have. Go right ahead in that strain, and I'll double your wages." So the story-teller began again—

"Once upon a time, in a far country, there lived a little girl named Lizette. She was a very sweet little girl, bright, clever, and kind-hearted. Her father and mother were very poor. In the cold weather they eked out a scanty living by gathering the dead branches of the trees in the forest, and selling them to their more prosperous neighbors, who used them as fuel. In the spring Lizette's father and mother gathered herbs and simples and sold them to the apothecary in

the neighboring village. In the summer they helped their neighbors with their crops, and in the fall they helped to gather grapes."

From "Wally Wanderoon and His Story-Telling Machine" by JOEL CHANDLER HARRIS.

STUDY 220

Description

Observe some of the trees that grow where you live. Select three different kinds; note the size to which they grow; the height at which the branches begin; the direction of the branching, whether the branches are stiff and angular, or more or less gracefully curved toward the ends; the general shape of the whole tree.

Without naming the trees, but with the aid of drawings, try to describe them so that one who knows trees well can recognize them.

STUDY 221

A Three-Paragraph Story

John Jones had been sent down town on an errand. He met Sam Smith who said, "I have caught a fox up the ravine. Let's go to see it."

Write a story of three paragraphs using the following topics for introduction, development, conclusion:

1. John Jones' errand.
2. The conversation between John and Sam
3. John's decision, with reason.

STUDY 222

This, That, These, Those

Copy the following sentences, selecting the correct words in parentheses:

1. (This, this here) book is torn.
2. You said (this here, this) book was the one.
3. I saw (this here, this) yesterday.
4. He did (that, that there) work.
5. I heard (this here, this) chorus.
6. Can you find (that there, that) pencil?
7. (That, that there) girl is ill.
8. Was it (those there, those)?
9. (This, this here) work is hard.
10. (Those there, those) are the ripe apples.
11. (That, that there) boy is in our class.
12. You may take (these here, these) books.
13. Who can catch (this, this here) ball?

What is the objection to the use of *here* and *there* after *this* or *that* in the above sentences?

STUDY 223

Correct Use of Prepositions

Many prepositions are frequently used incorrectly. Only careful observation of good usage, and careful practice can establish right habits. The following suggestions will indicate some of the pitfalls:

1. *Between* is used in referring to two persons or things: *among* in referring to more than two.

2. Compare one thing *with* a thing of like nature; as, one horse, dog, book, speech, song, *with* another. But compare one thing *to* another of unlike nature, having some resemblance; as, life *to* a stream; conduct *to* the fruits of a tree; sorrow *to* a storm.

3. *Into* expresses motion from without to the inside of some space; *in* expresses motion within some indicated space; e. g., The man went *into* the house and groped about *in* the dark.

4. We buy or otherwise get things *of* persons, not *off* them.

5. We have surprise parties *for* our friends, not *on* them. Distinguish between, We wait *for* our friends, and, We wait *on* our friends.

6. After *attended, accompanied, beset, overcome, struck,* etc., (a) use *by* in speaking of persons, animals, or other active agents; as, attended *by* friends; beset *by* enemies; overcome *by* the heat; (b) use *with* in speaking of things of quiet, passive nature; as attended *with* consequences; overcome *with* grief; struck *with* beauty.

7. We differ *with* another person *in* opinion, *on* a point, and *about* a matter. But one person or thing is different *from* another.

Compose sentences that show the difference in meaning of *among* and *between, in* and *into*.

STUDY 224

Correct Use of Prepositions

Copy the following sentences, using the right prepositions. Read the correct sentence aloud several times.

1. Divide the apples (among, between) the boys and girls.
2. The climate is very different (to, from) what I expected.
3. Your work seems fine in comparison (to, with) mine.
4. They accused the umpire (with, of) acting partially.
5. You were very ill (with, of) typhoid fever at the time.
6. Father will be angry (at, with) us.
7. Can you divide it (in, into) three equal parts?
8. While there, we nearly died (with, of) starvation.
9. Crossing the bridge, the dog dropped the meat (in, into) the river.
10. Contrast your work (to, with) his and notice the difference.
11. The rain poured (in, into) the room through the window.
12. We were struck (by, with) the beauty of the landscape.

In the blanks supply the appropriate preposition:

1. The bird flew ___ a thick shrub.
2. Try to free yourself ___ that notion.
3. The farm will be sold ___ auction.
4. We cannot become reconciled ___ the change.
5. The committee cleared him ___ all blame.
6. The thief stole a horse ___ a farmer.
7. He sprang ___ the platform and quieted the mob.
8. He leaped ___ the carriage and stopped the horses.

STUDY 225

A Business Letter

You wish to earn money next summer. Apply for a position which you think you can fill satisfactorily. Among other things, tell your qualifications. Make the man or the

woman to whom you write want *you*, but do not promise anything that you cannot fulfill.

STUDY 226

Revision of Composition

Another interesting story written by Charles Dickens is called "A Christmas Carol in Prose, Being a Ghost Story of Christmas." Have you read it? The following is taken from this story. Paragraph and punctuate it correctly.

Your lip is trembling said the Ghost.

And what is that upon your cheek?

Scrooge muttered with an unusual catching in his voice that it was a pimple and begged the Ghost to lead him where he would.

You recollect the way inquired the Spirit.

Remember it cried Scrooge with fervor I could walk it blindfold.

Strange to have forgotten it for so many years observed the Ghost.

Let us go on.

STUDY 227

Form in Composition

REPORT OF A CONVERSATION

Write, without referring to the book, a conversation in a story you have lately read. Be careful about the paragraphing and the punctuation.

STUDY 228

Right Use of Words

Consider these sentences:

Florence has got blue eyes and dark hair.
Florence has blue eyes and dark hair.

Is there any difference in the meaning? What word is misused? What is the meaning of *has* in the second sentence? What is the meaning of *got?*

Similarly consider:

Now, I've got to explain my failure.
Now, I have to explain my failure.

Do these sentences differ in meaning? What word is wrongly used? What is the meaning of *have* in this case? Is there any idea of *getting, securing,* in these sentences?

Sometimes *got* is properly used with *has* or *have;* for example,

James went to *get* five books, and I think he *has got* all of them.

By fertilizing, farmers hope to get fifty bushels of wheat per acre; some *have got* nearly that much already.

These examples will be sufficient to show that *got* is often wrongly used with *has* or *have.* It should be remembered that *got* always implies an act of securing possession. Notice your own language to see whether you use *has got,* and *have got,* where *has* or *have* alone expresses all you mean.

Write ten sentences in which has or have alone expresses possession or compulsion.

STUDY 229

A Midnight Adventure

Two families were camping for a month beside a little lake. The parents occupied one tent, the girls another, and the boys a third. The young people were not allowed to go boating at night. When the moon was about full the temptation was too great. Two of the boys and two of the girls agreed to get up at midnight and go out rowing. The boys were to set the alarm clock, partially muffled, and to call the girls.

Using the above statement as the basis of the introduction, write a story of from two to four paragraphs. Try to make the conclusion a surprise.

STUDY 230

Description and Explanation

THE SCHOOL GROUNDS

Write two paragraphs about the school playground.

1. Tell the things that satisfy you.
2. Tell the things about the playground that you would wish to change.

STUDY 231

Negatives

What is the objection to the use of two negatives in a sentence intended to make a denial?

Copy the following sentences, retaining only the correct word of those in parentheses:

1. There (is, isn't) no use trying.
2. Who (can, can't) see no ship?
3. Who can not see (any, no) ship?
4. I have not seen (no-one, anyone) to-day.
5. Nobody can (ever, never) tell a secret.
6. There isn't (anyone, no-one) at home.
7. Hasn't (anybody, nobody) a pencil?
8. Those boys don't (never, ever) play fair.
9. Cannot (nobody, anyone) go home with me?
10. I did not hear (no-one, anyone) speak.
11. The girls (don't ever, don't never) do that.
12. He (hasn't any, hasn't no) pencil.
13. He cannot repeat (no, any) poem.
14. (Didn't, did) you never see the ocean?

STUDY 232

The Right Use of Words

Study the following:

1. *Lend* is a verb, never a noun, meaning to allow the use of; as, Can you lend me an umbrella?
2. *Loan* is a noun applied to the thing lent or borrowed; as, May I have a small loan?
3. *Either* and *neither* are applied to one of two things or groups; as, Either the boys or girls may help me. Neither Mabel nor Edith is to blame.
4. *Rise* means to move upward.
5. *Raise* means to lift upward.

Discuss in class the meaning of each of these words, then compose at least two sentences that exemplify the use of each.

STUDY 233

Plurals and Possessives

Justify the form of each of the italicized words. See Studies 31, 32, and 54.

1. Take two *cupfuls* of flour and three *tablespoonfuls* of sugar.
2. The cashier must account for all *moneys* received.
3. Mrs. A's three *sons-in-law* are all doing well.
4. Special sale of *children's, men's,* and **ladies'* shoes.
5. Six *months'* interest was due on the note.
6. The boy took up his two *hands full* of nuts.
7. The trough holds five *pailfuls* of milk.
8. A man carries two *pails full* at a time.
9. We could not prevent the *boy's* falling.
10. No one thought of *Ethel's* winning the prize.
11. Victoria of *England's* reign was long.**
12. Who wants to give two *days'* work for one *day's* pay?
13. It was somebody *else's* fault, not *Alice's.*

Distinguish between:—

14. Take up two (handsful, handfuls) of seeds.
15. The new (cloths, clothes) are in quiet colors.
16. Five (shot, shots) were fired.
17. How many (peas, pease) have you?
18. My (brothers, brethren) will help me, if I need it.

STUDY 234

Telegrams

In telegrams the address and the signature are sent free of charge. These should be expressed so clearly

*What word should be used instead of *ladies'*?
**Express the thought more smoothly.

that there can be no mistake. Charges are made for the body of the telegram. Figures are counted as separate words. Do these rates depend upon the distance? The lowest rate allows how many words?

1. You are away from home and have planned to return. Telegraph your father, telling him upon what train you will reach the nearest station, and asking him to meet you. Put this into not more than ten words.

2. Telegraph an acquaintance in Chicago, making a business appointment with him. Tell him when and where you will meet him. Use not more than ten words.

3. Your aunt has written that she is coming to visit you and asks you to meet her at the station, but she does not tell you by what train or road she will come. Write a telegram asking her to wire this information.

STUDY 235

Synonyms

Write the following words in a column, and opposite each write as many words as you can of similar meaning. Then compose or quote sentences that show the special use of each word.

honor	polite	selfish
fearless	just	ignorant
gentle	admire	lively

STUDY 236

A Brave Girl

In the time of the Revolution, a regiment of Hessian soldiers hired to fight on the British side were camped in South Caro-

lina. They took possession of the lower part of the house of a farmer named Gibbes. The family were forced to retire to the upper story.

Two American boats came up the Stono River, and attacked these Hessians. Cannon balls were soon falling all about the house. Mr. Gibbes, who, was ill, obtained permission to move his family to another place. To do this, the whole family had to cross a field where the cannon balls were flying thick. At last they were beyond reach of the cannons. Then they remembered that a baby had been left behind. Neither Mr. Gibbes nor his wife was able to travel back to the house again. The negroes were too much frightened to go. All the others were children.

Little Mary Anne Gibbes was only thirteen years old. The baby that had been left was her cousin.

"I will go and get him," she said.

It was a dark stormy night, but she went back through all the danger. When she reached the house, the soldier who stood at the door objected to her entering. But, with tears in her eyes, she begged so hard that he permitted her to pass. In the third story of the house she found the baby.

Then downstairs, and out into the darkness and the crash of battle, she went. The cannon balls striking near her scattered dust over her and the baby, but she reached her family at last, carrying the baby safe in her arms.

Read this story carefully, then write a story of a brave deed about which you have known or have read.

STUDY 237

Clearness

To make the meaning clear, where will you place:

1. "Small," in "Found, a lady's purse."

2. "Lively," in "Here is a child's song."

3. "After he was crowned emperor," in "One night he lay awake and thought about himself."

4. "Thanking the old man of the sea, and begging his pardon for having squeezed him so roughly," in "The hero resumed his journey."

5. "When this old world was in its tender infancy," "who never had either father or mother," "that he might not be lonely," in "Long, long ago, there was a child, named Epimetheus; and another child, fatherless and motherless like himself, was sent from a far country, to live with him and be his play-fellow."

Reconstruct each of the following sentences so that the meaning will be clear:

6. I have not heard from ~~one~~ any of my brothers this year.
7. The people ~~will~~ do more for me than you.
8. She has wanted to visit you for a long time.
9. One should not drink lake water without being boiled.
10. The old man came in and sat down upon my invitation.

STUDY 238

Emphasis

In the following sentences ensure emphasis by correctly placing the italicized words:

1. He turned toward the Great Stone Face *to console himself.*
2. They dressed her *in her richest apparel.*
3. The *pony* came running down the street.
4. Thomas came regularly *day after day.*

5. The boy *all bedraggled* stood in the doorway.
6. Of all my sons I knew *James* to be the shrewdest.
7. Where will you go *when cold weather comes* and food is scarce?

STUDY 239

Explanation

A BOOK I ENJOYED

Write a paragraph telling why a book that you enjoyed interested you.

STUDY 240

The Story of a Fire

Thirteen years have passed since, but it is all to me as if it had happened yesterday,—the clanging of the fire-bells, the hoarse shouts of the firemen, the wild rush and terror of the streets; then the great hush that fell upon the crowd; the sea of upturned faces with the fire glow upon it; and up there, against the background of black smoke that poured from roof to attic, the boy clinging to the narrow ledge, so far up that it seemed humanly impossible that help could ever come.

But even then it was coming. Up from the street, while the crew of the truck company were laboring with the heavy extension ladder that at its longest stretch was many feet too short, crept four men upon long, slender poles with cross-bars, iron-hooked at the end. Standing in one window, they reached up and thrust the hook through the next one above, then mounted a story higher. Again the crash of glass, and again the dizzy ascent. Straight up the wall they crept, looking like human flies on the ceiling, and clinging as close,

never resting, reaching one recess only to set out for the next; nearer and nearer in the race for life, until but a single span separated the foremost from the boy. And now the iron hook fell at his feet, and the fireman stood upon the step with the rescued lad in his arms, just as the pent-up flames burst lurid from the attic window, reaching with impotent fury for their prey. The next moment they were safe upon the great ladder waiting to receive them below.

Then such a shout went up! Men fell on each other's necks, and cried and laughed at once. Strangers slapped one another on the back with glistening faces, shook hands and behaved generally like men gone suddenly mad. Women wept in the street. The driver of a car stalled in the crowd who had stood through it all speechless, clutching the reins, whipped his horses into a gallop and drove away, yelling like a Comanche, to relieve his feelings. The boy and his rescuer were carried across the street without anyone knowing how. Policemen forgot their dignity and shouted with the rest. Fire, peril, terror, and loss were alike forgotten in the one touch of nature that makes the whole world kin.

Fireman John Binns was made captain of his crew, and the Bennett medal was pinned on his coat on the next parade day.

—JACOB A. RIIS.

1. Why was this scene remembered so clearly after thirteen years?

2. Explain, *humanly impossible, dizzy ascent, recess, pent-up flames burst lurid, impotent fury, glistening faces, car stalled in the crowd, Comanche, to relieve his feelings.*

3. See if you can find why the writer makes you see what he tells about and feel what the onlookers felt.

Memorize the story, or a part of it and recite it aloud, to get the full meaning of the language.

Write a story of a brave rescue from some position of great danger, real or imaginary.

STUDY 241

Letter Writing

CHOOSING A VOCATION

Suppose you expect to have to make your own way in the world after you are sixteen years of age, and a relative of your father or mother has written to you offering to help pay your way through college while you are preparing for your life work, or to give you some financial help to start in business when you are ready. Write a letter to the relative thanking him or her for the kind offer and explaining what you would like to do and why.

STUDY 242

Right Use of Words

Use each of the following correctly in a sentence:

1.	it's	6.	there	11.	ought not	16.	no
2.	its	7.	their	12.	to	17.	all ready
3.	doesn't	8.	new	13.	two	18.	already
4.	don't	9.	knew	14.	too	19.	all right
5.	yours	10.	can't	15.	know	20.	among

STUDY 243

Choice of Words

Which of the words in parentheses is to be preferred? Why?

1. This sauce tastes (strongly, strong) of cloves.
2. We felt very (bad, badly, sorry) to hear of your misfortune.
3. Sit (quiet, quietly) in your seats a little longer.
4. They were not brought up (like, as) you were.
5. I (hate, dislike) cold, wet weather.
6. I used to (get, become) angry at any opposition.
7. Each of the pupils (was, were) allowed another trial.
8. Neither of the boys (was, were) to blame.
9. Nobody but the speakers (were, was) allowed on the platform.
10. Skill, as well as industry, (are, is) necessary to success.
11. (Was, were) you ever on the ocean?
12. We have no doubt (but, that) he will succeed.

STUDY 244

Form in Composition

Prepare to write the following from dictation, and to give a reason for each capital letter and each mark of punctuation:

1. A good book to read is Hawthorne's "Tanglewood Tales."
2. Shakspeare wrote "The Merchant of Venice," "The Merry Wives of Windsor," "All's Well That Ends Well."
3. Heavenly Father, send Thy blessing
   On Thy children gathered here.

4. Grant us Thy peace upon our homeward way;
   With Thee began, with Thee shall end the day.
5. O piteous spectacle! O noble Caesar! O woful day!
6. Ring, happy bells, across the snow.
7. Every month comes "St. Nicholas."
8. The Parisian sails at nine o'clock A. M., and the Tunistan at two o'clock P. M.
9. The largest cities of the United States are New York, N. Y., Chicago, Ill., Philadelphia, Pa., Detroit, Mich.
10. All work, ditch-digging, is noble.

STUDY 245

Story Telling

Probably the best form of composition for the young writers to practice extensively is narration, or story writing. First, it is likely to be most interesting to the writer, affording, as it does, the opportunity of telling of interesting personal experiences, and of incidents and events not generally known. Second, the story is the form of literature most read by children, and must, therefore, be the model which most aids them in their early writing. Third, because it is the simplest form of composition, young writers can, through the story, most readily learn to criticize their own work, and most surely attain satisfactory results.

A MODEL STORY

Sir Philip Sidney, a brave English Knight, was fighting in the Netherlands, helping the Dutch in their struggle for liberty against the tyrant, Philip of Spain.

In a fierce battle he was struck by a musket ball, which

broke his thigh-bone. Thirsty and faint from loss of blood, he called for water. He had just raised the cup to his lips, when his eye fell upon a poor dying soldier who looked longingly at the cool drink.

Without so much as tasting it, Sir Philip handed the cup to the poor fellow with these words: *"Thy need is greater than mine."*

Study this story carefully so that you can answer the following questions:

1. What part of the story serves as an introduction?
2. Find the point of the story, or the main incident.
3. Why should this part come where it does?
4. Find the part that develops the story, or prepares the reader for the chief incident.
5. Does the narration of events follow the order of their occurrence?
6. Is there any unnecessary detail; that is, could any statement be omitted without marring the story?
7. Could you improve the story by changing any of the words or phrases?

If we answer these questions correctly we shall find that in a well-told story five principles have been observed:

1. There is an introduction which presents the leading actor or actors and lays the scene. This should be so interesting that the reader or listener will want to know what follows.
2. There is a development of the story, giving a number of facts in such a way that the reader or listener wonders what the outcome will be.

3. The main incident, or point, of the story must come near the last, in the conclusion, because after the chief incident has been told the interest cannot be kept up.

4. The events should be recorded in the order in which they occurred, or are supposed to have occurred.

5. No more details should be given than are necessary to a clear and full understanding of the story.

Go over the story of "*Sir Philip Sidney*" again and see whether these rules have been observed.

Write a short story according to this model.

STUDY 246

Business Letters

You have saved three dollars, sufficient money to order the St. Nicholas magazine as a Christmas present for your brother. St. Nicholas is published by the Century Company, Union Square, New York City. State in your letter the amount of money and the form in which you are sending it, the address to which the magazine is to be sent, and the number with which you wish your subscription to begin.

Write to a book dealer, inquiring the price of the five books you most want to possess. If any of these books appear in different editions, state which edition you prefer.

Write a description of a dog you have advertised for sale, such as you would write to a person who had written to you inquiring about it.

NOTE.—The teacher should show pupils how to fold and enclose different forms of stationery.

STUDY 247

Correct Use of Adjectives

Which of the alternative words is correct? Why? Mark the sentences in which you are likely to use the incorrect word.

1. Do you like (~~those~~, that) sort of apple?
2. Which is the (~~heaviest~~, heavier), hers or mine?
3. The fields present (a, ~~an~~) uniform appearance.
4. It was the (~~cowardliest~~, most cowardly) act I ever saw.
5. There could not have been (less, ~~fewer~~) than fifty persons present.
6. I have nothing (farther, ~~further~~) to say to you at present.
7. A soldier stood on (each, ~~either~~) side of the door. Both looked angry and threatening.

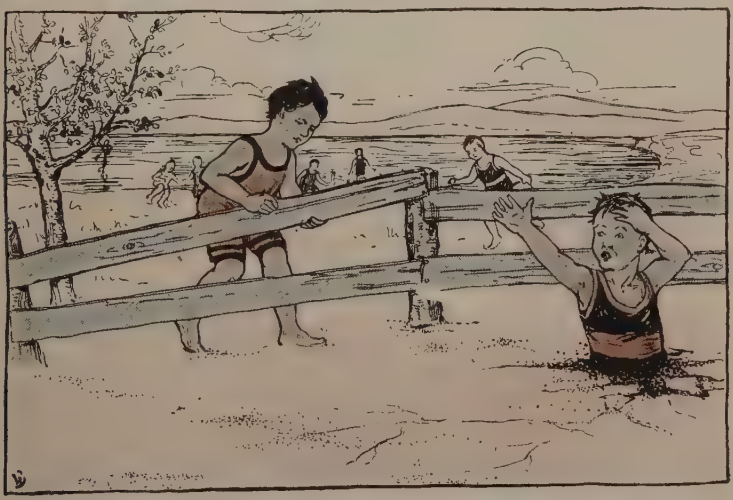
Distinguish:

8. A black and (white, ~~a white~~) shawl.
9. The ninth and (~~the last~~, last) volume.
10. They gave him the bread and (~~the milk~~, milk).
11. Wanted, a cook and (~~a housemaid~~, housemaid).
12. Bring me (the, ~~a~~) finished drawing.

Correct the following, giving your reason for each change:

13. What kind of ~~a~~ book do you like best?
14. The widow is entitled to ~~the~~ third of the property.
15. It isn't safe to trust those kind of persons.
16. Ethel is a better writer than any pupil in her class.
17. The farmer sold ~~not~~ less than ninety sheep.
18. The opossum is a kind of ~~a~~ pig.

1. Where the boys are and what they have been doing. One goes exploring on smooth sand. The thin crust breaks; it is quicksand.



2. Companions to the rescue; afraid to go near him; quick thought; a long, hard struggle.

STUDY 249

The Use of Words

Select the right word of the two in parentheses in the following sentences, and justify your selection. First learn the exact meaning of *may*, *can*, *lay*, *lie*, *sit*, and *set*.

1. (~~Can~~, may) I leave the room?
2. He (lay, ~~laid~~) on the lawn for an hour, reading.
3. (Set, ~~sit~~) the jar on the floor.
4. We have (lain, ~~laid~~) down so long that we are lazy.
5. (May, ~~can~~) I borrow your book?
6. This hen persists in (sitting, ~~setting~~).
7. (~~Set~~, sit) down and make yourself comfortable.
8. (~~Lay~~, lie) down and rest awhile.
9. Your hat and coat have (~~laid~~, lain) on the chair all the afternoon.
10. (~~Can~~, may) we have some sort of game to-day?
11. The children have (lain, ~~laid~~) on the grass and told stories for a long time.
12. Come in and (sit, ~~set~~) with me this afternoon.
13. They (sat, ~~set~~) there so long they grew weary.
14. (~~May~~, can) Julia come out to play?
15. John may (set, ~~sit~~) the pitcher on this table.

STUDY 250

Spelling, Punctuation, and Capitalization

Study the following, be prepared to write it from dictation, observing the use of the semi-colon:

Of the delights of that drive over the open country I can give no idea. We climbed long hills; we rode by the side of cool, dashing streams; we paused under the shadow of way-

side trees; we caught sight of a thousand forms of frolic life on the fences, in the forests, and in the depths of crystal pools; we saw men at work in the fields, and I wondered if they did not envy us; we met strange people on the road, who looked at us with curious interest; a black fox dashed across our way, and, giving us a scared look, scampered into the cover and was gone; bobolinks sprang up in the long grass on wings tangled with music, and sailed away and caught on fences to steady themselves; squirrels took long races before us on the road-side rails; and far up through the trees and above the hills white-winged clouds with breasts of downy brown floated against a sky of deepest blue. Never again this side of heaven do I expect to experience such perfect pleasure as I enjoyed that day—a delight in all forms and phases of nature, sharpened by the expectations of new companionships and of a strange new life that would open before I should sleep again.

From "Arthur Bonnicastle" by J. G. HOLLAND.

STUDY 251

Choice of Words

A MEMORY QUOTATION

In the following selection, taken from "The Cricket on the Hearth" by Charles Dickens, study carefully the choice of words:

"It's a dark night," sang the kettle, "and the rotten leaves are lying by the way; and, above, all is mist and darkness, and, below, all is mire and clay; and there's only one relief in all the sad and murky air; and I don't know that it is one for it's nothing but a glare of deep and angry crimson, where the sun and wind together set a brand upon the clouds for being guilty of such weather; and the widest open country is a

long dull streak of black; and there's hoar-frost on the finger-post, and thaw upon the track; and the ice it isn't water, and the water isn't free; and you couldn't say that anything is what it ought to be; but he's coming, coming, coming."

Do you see and feel what the author tries to tell?

What enables you to do so?

What is the effect upon the impression you get, if you change important words in the extract?

When you read this aloud, of what does it remind you? Memorize the selection.

STUDY 252

A Humorous Story

Let each pupil come to class prepared to tell a humorous story, an anecdote, not to take more than two minutes. For this, at least two or three days should be allowed for preparation. No special rules can make a good story-teller, but the following general directions may help.

1. Make your introduction brief, and avoid long explanations.

2. Do not give any hint of the real point of the story, but prepare your hearers to understand the point when it comes.

3. Choose language that pictures what you describe clearly, and, if possible, humorously.

4. Reserve the point of the story for the last sentence.

1. The boys have placed a long line out with several baited hooks, and have tied it to the boat.

2. Their catch is big enough to tow the skiff. Make your story tell of a few minutes of excitement.

STUDY 254

Letter-Writing

Suppose your mother had planned a party for you last birthday; write a letter to a cousin you know well telling about your interesting experiences of the day. If you wish you may use the following outline, though it is always better to make your own outline.

1. A present at the breakfast table. Something you wished for. How you felt.
2. A friend has invited you to go home with him or her after school to play with one or two others. Tell what you did.
3. About five o'clock these friends accompany you to your home, and you find several other friends already there.
4. Some of the leaders had planned some games; tell about them. Mother had provided the refreshments that boys and girls like best. Tell about them. The leave-taking.

Make a first draft of your letter rapidly; then rewrite it, correcting spelling, punctuation, capitals, etc., and improving it as much as you can.

STUDY 255

Literature and Composition

WINTER'S HERALD*

In the days of chivalry, mail-clad knights, armed with shield and spear, rode through the land to defend the right and to punish the wrong. Whenever they were to meet each other in battle at the great tourna-

*By permission of Ginn & Company.

ments, a herald was first sent to announce the fight and give fair warning to the opponents, that each might be in all things prepared to meet the other, and defend or attack wisely and upon his guard.

In like manner, you must know that Winter, who is coming, clad in his icy armor, with his spear, the keen north wind, and his sword, the driving sleet, sends before him a herald, that we may not be all unprepared for his approach.

It is an autumn night when this herald comes; all the warm September noons have slipped away, and the red October sunsets are almost gone; still the afternoon light, shining through the two maples, casts a crimson and yellow glow on the white wall of my little room, and on the paths is a delicate carpet of spotted leaves over the brown groundwork.

It is past midnight when the herald is called; and although this knight is so fierce, loud and blustering, he moves noiselessly forth and carries his warning to all the country round. Through the little birch wood he comes, and whispers a single word to the golden leaves that are hanging so lightly on the slender boughs; one little shiver goes through them, sends them fluttering all to the ground, and the next morning their brown shriveled edges tell a sad story.

Through the birch wood he hurries, and on to the bank of the brook that runs through the long valley; for the muskrat, who has his home under the shelving bank, must hear the news and make haste to arrange

his hole with winter comforts before the brook is frozen. While he crosses the meadow the field mouse and the mole hear his warning and lay their heads together to see what is best to be done. Indeed, the mole, who himself can scarcely see at all, is always of the opinion that two heads are better than one in such cases.

Beyond the brook is farmer Thompson's field of squashes. "I will not hurt you to-night," says the herald as he creeps among them; only a little nip here and a bite there, that the farmer may see to-morrow morning that it is time to take you into the barn." The turnips stand only on the other side of the fence and cannot fail to know also that the herald has come.

But up in Lucy's flower garden are the heliotropes and fuchsias, tea roses and geraniums,—delicate sensitive things, who cannot bear a cold word,—it must have been really quite terrible what he said there; for before sunrise the beautiful plants hung black and withered, and no care from the mistress, no smiles or kind words, could make them look up again. The ivy had borne it bravely, and only showed on his lower leaves, which lay among the grass, a frosty fringe—where the dew used to hang.

My two maples heard the summons and threw off their gay dresses, which withered and faded as they fell in heaps on the sidewalk. The next morning, children going to school scuffed ankle-deep among

them and laughed with delight. And the maples bravely answered the herald: "Now let him come, your knight of the north wind and the storm and sleet; we have dropped the gay leaves which he might have torn from us. Let him come; we have nothing to lose. His snows will only keep our roots the warmer, and his winds cannot blow away the tiny new buds which we cherish, thickly wrapped from the cold, to make new leaves in the spring." And the elm and the linden and horse-chestnut sent also a like brave answer back by the herald.

—JANE ANDREWS.

This is a part of a story from a little book, "Stories of My Four Friends." If possible get the book and read the whole story. In any case, read this part at least two or three times so that you can get into the spirit of it. As you read notice whether you feel at all as you do when reading good poetry. If so, try to explain why. Then outline the story, writing of how certain animals and persons received the herald, and of the answers they sent back.

If you care to do so, try to do as Stevenson says he did: try to imitate the style, the manner of writing of this author.

STUDY 256

Variety in Expression

Read the paragraph, Study 250, from "Arthur Bonnicastle." Notice the variety in the verbs; e. g., *can give, climbed, rode, paused, caught sight, saw,*

wondered, met, looked, dashed, scampered, sprang, sailed, took; floated.

Write about what you saw on a recent journey, drive or walk. Think clearly about what you will tell, before you begin to write. Make an outline, and then write freely and rapidly for your first draft. If you get more than you want, it will be easy to cut it down. Rewrite with care.

STUDY 257

A Friendly Letter

Write to a boy (or a girl) living in a part of the United States quite distant from your home. While you may never have seen the person, try to make your letter chatty and interesting. Tell about the things that interest you most, also others that are probably quite different from those where this person lives.

STUDY 258

The Use of Words

Use in the right form these verbs in sentences, first showing present time; second, with *have* or *has;* third, showing past time:

FORMS OF VERBS

1. sit	4. run	7. fly
2. lie	5. dive	8. shine
3. come	6. go	9. swim

STUDY 259

Literature and Composition

THE THROSTLE

"Summer is coming, summer is coming,
I know it, I know it, I know it;
Light again, leaf again, life again, love again,"
Yes, my wild little Poet.

Sing the new year in under the blue,
Last year you sang it as gladly;
"New, new, new, new!" Is it then *so* new
That you should carol so madly?

"Love again, song again, nest again, young again,"
Never a prophet so crazy!
And hardly a daisy as yet, little friend,
See there is hardly a daisy.

"Here again, here, here, here, happy year!"
O warble, unchidden, unbidden!
Summer is coming is coming, my dear,
And all the winters are hidden.

—ALFRED, LORD TENNYSON.

Study and memorize.
Try to write a stanza about a bird you like.

PART TWO

STUDY 260

The Narrative Paragraph

MR. BRIGHT'S MODESTY

John Bright and William E. Gladstone were two of the most eminent Englishmen of their day. Both were distinguished in public life and were often opposed to each other in their views of particular questions. Consequently they were often thought of as in a certain sense rivals, particularly in the matter of influence over their fellow-men. The followers of Mr. Gladstone were wont to call him the greatest of living Englishmen. Accordingly the followers of Mr. Bright applied the same term to their leader. As a result of certain public acts of Mr. Gladstone, many people who really knew very little of the man spoke harshly of him. One day Mr. Bright happened to overhear a nobleman's wife saying severe things of Gladstone. Turning to her, he asked her if her son had ever seen that gentleman. Much surprised, the lady answered, "No." "Then, Madam," said Mr. Bright, "permit me to urge you to take him at once to see the greatest Englishman he is ever likely to look upon."

1. What is the central thought of this paragraph? Is it stated in the story, or only implied? Where? In other words, where is the "point" of the story? Because this paragraph tells a story it is called a narrative paragraph.

2. Read the story again to find whether the arrangement is good. Could the position of any of the sentences be changed without confusion?

3. Try to find the part that especially prepares the reader for the happy conclusion. Note the extreme delicacy of the rebuke.

4. Retell the story, being careful to use variety in sentence beginnings; as, *consequently, accordingly, as a result, turning to her.*

STUDY 261

The Narrative Paragraph

Find an anecdote of some historical character and write it in one good paragraph.

STUDY 262

An Original Narrative Paragraph

Write a narrative paragraph on each of two or more of the following topics, or on similar topics of your own choosing:

1. How I Learned to Swim.
2. My First Day at School.
3. A Fortunate Escape.
4. Preparing Breakfast.
5. An Adventure with a Horse.
6. Finding a Bird's Nest.

When you have finished, examine your story to see whether you have used a topic sentence in a good place; preserved *unity* in your paragraph; related the

events in the order in which they occurred; made the main thought clear.

STUDY 263

The Descriptive Paragraph

He was about the middle height, but the thinness of his body and the length of his legs gave him the appearance of being much taller. The green coat had been a smart dress garment in the days of swallow-tails, but had evidently in those times adorned a much shorter man than the stranger, for the soiled and faded sleeves scarcely reached to his wrists. It was buttoned close up to his chin, at the imminent hazard of splitting the back; while an old stock, without a vestige of shirt-collar, ornamented his neck. His scanty black trousers displayed here and there those shiny patches which bespeak long service, and were strapped very tight over a pair of patched and mended shoes, as if to conceal the dirty white stockings, which were nevertheless distinctly visible. Long black hair escaped in negligent waves from beneath each side of his old pinched up hat; and glimpses of his bare wrists might be observed between the tops of his gloves and the cuffs of his coat sleeves. His face was thin and haggard; but an indescribable air of jaunty impudence and perfect self-possession pervaded the whole man. From "Pickwick Papers."—DICKENS.

1. State definitely the topic of this paragraph.
2. Does every sentence clearly relate to the main topic, in other words, has the paragraph unity?
3. Are the thoughts arranged in an orderly way?
4. Point out the words and phrases that give form and color to the description.

5. In the story from which this is taken, "Pickwick Papers," the following short paragraph immediately precedes this:

"While his companions were busily engaged in proffering their thanks to their new acquaintance, Mr. Pickwick had leisure to examine his costume and appearance."

Here we find the topic sentence of our paragraph is the last sentence in the preceding paragraph. In this position it loses none of its value as a paragraph sentence, and it connects what is to follow with what precedes.

STUDY 264

The Descriptive Paragraph

Turn to Study 319 and read the excellent description of Scrooge.

Find other good descriptions of the dress and personal appearance of men and women, and read them in class.

Write a paragraph describing some person whom you know or can imagine. Do not be afraid to write freely. When you have something written you can revise and improve it, if it does not suit you. You can do nothing with nothing.

When you have finished the description, examine it as to the order of arrangement of the thoughts; the unity of the paragraph; that is, the relation of each thought to the main topic; the position of the topic sentence.

STUDY 265

The Descriptive Paragraph

Write a paragraph on each of two or more of the following topics:

1. The Boy Who Succeeds.
2. The Kind of Dog I Like.
3. My Favorite Horse.
4. The Old Swimming Hole.
5. Our School Garden.
6. The Autumn Woods.

STUDY 266

The Right Form of Verbs

In the following sentences, change the verbs in italics to the past tense, and then to the present perfect tense:

1. The baby *sees* me coming.
2. A coward *runs* at the smell of powder.
3. The children *eat* their supper early.
4. He *is* so lazy he *drags* his feet.
5. I *lie* in this position all day.
6. Tom *comes* in and *lays* his hat away.
7. The Wilsons *sit* in the fifth row.
8. The bells *ring* at seven.
9. The wind *blows* furiously off the lake.
10. The men *set* the stakes in straight rows.
11. The short-stop *throws* the ball to a base.
12. In spring the river *overflows* its banks.
13. The children *begin* to go home.
14. I *do* most of the work myself.
15. The boys *climb* the trees to get the nuts.
16. We *know* what you *do*.

17. The boys *run* all the way home.
18. Uncle *sits* on his front porch.
19. In spring the sheep often *drown* in the river.
20. James *dives* several times when in bathing.

STUDY 267

The Narrative-Descriptive Paragraph

THE CHICADEE

A most bewitching bird is the fluffy little chickadee of kindergarten fame, so jolly, so debonair, so confiding withal. Watch him, hanging head downward from the tip of a twig so slender that it bends with his weight. With a comical air of business he hunts under each leaf, yet is instantly alert to your approach. Now he has spied you, and greets you with a title to which you may never have aspired. "A dee dee! a dee dee!" he cries in mockery, until you laugh too, it is all so absurd. If you are patient he will come nearer and enter into quite a chat with you, provided you can reply in his own language.

—IRENE GROSVENOR WHITLOCK.

1. Study this paragraph to find its purpose. Note how many things may be learned from it about the chickadee. Do you get a picture of the bird? If not, how is he described? Point out the words that help you to know the bird. What part is narrative?

2. For describing characteristics, as distinguished from appearances, this method of telling of certain peculiar acts of a person or thing is both interesting and effective.

3. Are the thoughts of the paragraph well arranged? Do they relate to the main topic? Find the paragraph sentence.

Write a narrative-descriptive paragraph about some bird.

STUDY 268

Narrative-Description

AN ORIGINAL PARAGRAPH

After studying the paragraph on the chickadee, find other similar descriptions and read them in class. There are good examples near the beginning of "The King of the Golden River."

Write an original narrative-descriptive paragraph about some person, or about some animal you have known.

For interesting description you must choose a subject that has unusual, distinctive features, either of appearance or action or both.

STUDY 269

Variety and Smoothness

Criticize the following paragraph and, retaining the same ideas, rewrite it, improving the composition as much as you can.

Adam Daulac was a young man of good family. He had come to the Colony three years before. He was then twenty-two years of age. He had held some military rank in France. In what rank it does not appear. He had been busy for some time among the young men of Montreal. He was inviting them to join him in the enterprise he meditated. Sixteen of them caught his spirit. They bound themselves by oath to accept no quarter. They gained Maisonneuve's consent. They made their wills. They confessed. They received the sacrament.

STUDY 270

Plurals and Possessives

Copy the following words in columns. Opposite each write the plural form, the singular and plural possessive of those that may be used in the possessive:

1.	fox	9.	calf	17.	chick	25.	class
2.	loaf	10.	quail	18.	deer	26.	lady
3.	piano	11.	loss	19.	roof	27.	bush
4.	thief	12.	hero	20.	leaf	28.	church
5.	potato	13.	wolf	21.	trout	29.	story
6.	fish	14.	sheep	22.	the sign,+	30.	volcano
7.	box	15.	goose	23.	daughter-in-law		
8.	dish	16.	key	24.	solo		

STUDY 271

Synonyms

Compose sentences that show the correct use of each word in the following list:

Some of the explanations given here are very brief. The students should consult a good dictionary, or better still, a book on synonyms.

1. **abrupt, rugged, rough**

   These three words indicate in their order lessening degrees of unevenness.

   "A precipice is *abrupt,* a path may be *rugged,* a plank may be *rough.*"

2. **human** is applied to the genus, the human race. **humane** means kindly.

   "A *humane* individual is opposed to one that is cruel and fond of inflicting pain."

3. **active, diligent, industrious, laborious**

An *active* person likes to be employed, is uneasy when he has nothing to do. One who is *diligent* gives sustained attention to his work. An *industrious* person has a habit of working, has learned to find pleasure in work. *Laborious* may be applied to either the work or the worker. It suggests hard work.

4. **alone, solitary, lonely**

Alone describes the physical isolation of a person or thing, while *lonely* suggests a feeling of being excluded from companioship. A person may be *alone* and not *lonely*. *Solitary* suggests the absence of social life. A person walks *alone*, or takes a *solitary* walk in a *lonely* place.

5. **beautiful, fine, handsome, pretty**

Fineness, handsomeness and prettiness are to beauty as parts to a whole. *Fine* is opposed to coarse or crude; *pretty* is associated with the simple. *Handsome* is a general assemblage of what is agreeable. *Pretty* suggests smallness and grace, while *handsome* is not so intense a term and implies considerable size. A real man may be handsome but never pretty. A large woman may be fine looking, handsome or beautiful, but not pretty.

6. **impertinent, rude, saucy**

"He who does not respect the law of civil society in his intercourse with individuals, and wants to assume to himself what belongs to another, is *impertinent;* if he carry this impertinence so far as to commit any violent breach of decorum, he is *rude*. *Impertinence* seems to spring from a too high regard for one's self; *rudeness* from an ignorance of what is due others. *Saucy* implies a sharp kind of *impertinence*."

STUDY 272

The Use of Words

FORMS OF VERBS

Select the correct form from the alternative words, and prepare to give a reason for your choice.

1. Joseph (saw, seen) a robin this morning.
2. He (come, came) to school early.
3. They (did, done) their work together.
4. Afterward they (run, ran) a race.
5. You may (sit, set) the vase of flowers here.
6. The children (set, sit) in those seats.
7. I (run, ran) the entire distance.
8. Our cousins (come, came) on the train yesterday morning.
9. The boys (did, done) the work well.
10. All of the girls (set, sit) in this row.

Rewrite the above sentences, using *have* or *has* with the right form of each verb.

STUDY 273

An Invitation and a Reply

Your father has promised you that he will take four of your friends with you for an all day trip. Write an invitation to one of them, stating at what time he is to be ready, who will be in the party, and any other facts that seem courteous.

Write the reply to the foregoing invitation. Express your pleasure and try to make your friend glad that he invited you.

STUDY 274

Literature and Composition

THE ENGLISH LARK AND THE MINERS

Near the gold mines of Australia, by a little squatter's house that was thatched and whitewashed in English fashion, a group of rough English miners had come together to listen in that far-away country to the singing of the English lark.

Like most singers, he kept them waiting a bit. But at last just at noon, when the mistress of the house had warranted him to sing, the little feathered exile began, as it were, to tune his pipes. The savage men gathered around the cage that moment, and amidst a dead stillness the bird uttered some very uncertain chirps, but after a while he seemed to revive his memories and call his ancient cadences back to him one by one. And then the same sun that had warmed his little heart at home came glowing down on him here, and he gave music back for it more and more, till at last, amidst breathless silence and glistening eyes of the rough diggers hanging on, his voice outburst in that distant land his English song.

It swelled his little throat and gushed from him with thrilling force and plenty, and every time he checked his song to think of its theme, the green meadows, the quiet, stealing streams, the clover he first soared from, and the spring, he sang so well, a loud sigh from many a rough bosom, many a wild and wicked heart, told how tight the listeners had held their breath to hear him; and when he swelled with song again, and poured forth with all his soul the green meadows, the quiet brooks, the honey clover, and the English spring, the rugged mouths opened and so stayed, and the shaggy lips trembled, and more than one tear trickled from fierce, unbridled hearts down bronzed and rugged cheeks. Sweet Home!

—CHARLES READE.

How many parts in this composition? What are these parts called? What is the topic of each paragraph?

This also is a good model of a short story. The first part, the introduction, gives in a brief way the characters and the situation. Notice how much is well told in a few words. The second part, the development of the story, gives all the main facts of the incident. The third part, the conclusion, rounds the story out and reveals its real purpose.

What do you think is the real purpose of this story? What feeling does the author wish to arouse? Can you trace the steps in calling up this feeling?

STUDY 275

Literature and Composition

TO A WATERFOWL

Whither, midst falling dew,
While glow the heavens with the last steps of day,
Far through their rosy steps dost thou pursue,
Thy solitary way?

Vainly the fowler's eye
Might mark thy distant flight to do thee wrong,
As, darkly painted on the crimson sky,
Thy figure floats along.

Seek'st thou the plashy brink
Of reedy lake, or marge of river wide,

Or where the rocking billows rise and sink
On the chafed ocean side?

There is a Power whose care
Teaches thy way along that pathless coast,
The desert and illimitable air,
Lone, wandering, but not lost.

All day thy wings have fanned,
At that far height, the cold thin atmosphere,
Yet stoop not, weary, to the welcome land,
Though the dark night is near.

And soon that toil shall end;
Soon shalt thou find a summer home, and rest,
And scream among thy fellows; reeds shall bend,
Soon, o'er thy sheltered nest.

Thou'rt gone, the abyss of heaven
Hath swallowed up thy form; yet, on my heart,
Deeply hath sunk the lesson thou hast given,
And shall not soon depart.

He who, from zone to zone,
Guides through the boundless sky thy certain flight,
In the long way that I must tread alone
Will lead my steps aright.

—WILLIAM CULLEN BRYANT.

1. Read the whole poem carefully, then begin to study it in detail.

2. What bird had the poet in mind? What was the time of year? The time of day?

3. Explain "vainly the fowler's eye might mark thy distant flight," "plashy brink," "chafed ocean side," "desert and illimitable air," "the abyss of heaven hath swallowed up thy form," "He who, from zone to zone, guides through the boundless sky thy certain flight."

4. What is the main thought of the poem?

Find all you can about the migration of wild waterfowl, and write a report of what you learn.

STUDY 276

Reproduction Stories

Before telling or writing a story, plan it entire. Decide upon the introduction, the development, the closing events; just what points are essential to the story in order to understand the closing. Write the topic of each paragraph.

Prepare to tell or write three stories that you have enjoyed reading this year.

STUDY 277

The Correct Use of Conjunctions

Copy these sentences, using only the correct words from those in parentheses. Prepare to give a reason for your choice. If you are not *sure* of some of the sentences, ask your teacher.

1. I do not know (as, that) I shall go.

2. We shall find it (without, unless) some one has stolen it since yesterday.

3. I had scarcely reached the street (than, when) some one called me.
4. Who could do otherwise (but, than) accept the offer?
5. There is no doubt (but what, that) he is honest.
6. The chances are two to one (but, that) he will forget it.
7. Neither the chief (or, nor) his clerk could be found.
8. No sooner had I left the boat (than, when) it sank.
9. I will begin work (directly, as soon as) they have gone.
10. Stand on the bench so (as, that) all can see you.
11. I have no doubt (that, but that) he will do it.
12. We hope you will try (and, to) come to see us.
13. There is no doubt (but, that) the money was stolen.

STUDY 278

A Study of Words

In order to tell or write precisely what we mean, it is necessary to be exceedingly careful in the use of words. Abraham Lincoln was a master of clear, forceful English. Read what he has said about his education in the use of language.

HOW LINCOLN LEARNED TO EXPRESS HIMSELF

"That suggests, Mr. Lincoln, an inquiry which has several times been upon my lips during this conversation. I want very much to know how you got this unusual power of 'putting things.' It must have been a matter of education. No man has it by nature alone. What has your education been?

"Well, as to education, the newspapers are correct. I never went to school more than six months in my life. But, as you say, this must be a product of culture in some form. I have been putting the question you ask me to myself while

you have been talking. I say this, that among my earliest recollections, I remember how, when a mere child, I used to get irritated when anybody talked to me in a way I could not understand. I don't think I ever got angry at anything else in my life. But that always disturbed my temper, and has ever since. I can remember going to my little bedroom, after hearing the neighbors talk of an evening with my father, and spending no small part of the night walking up and down, and trying to make out what was the exact meaning of some of their, to me, dark sayings. I could not sleep, though I often tried to, when I got on such a hunt after an idea, until I had caught it; and when I thought I had got it, I was not satisfied until I had repeated it over and over, until I had put it in language plain enough, as I thought, for any boy I knew to comprehend. This was a kind of passion with me, and it has stuck by me, for I am never easy now, when I am handling a thought, till I have bounded it north and bounded it south and bounded it east and bounded it west. Perhaps that accounts for the characteristic you observe in my speeches, though I never put the two things together before."

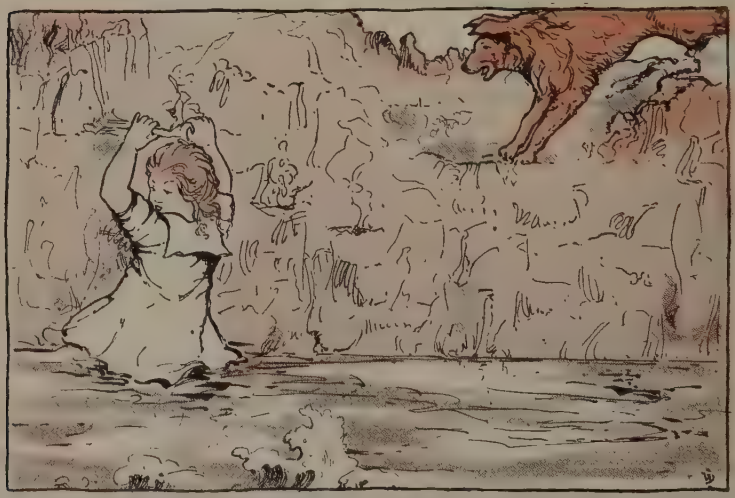
—REV. J. P. GULLIVER.

Some of Lincoln's speeches are masterpieces of clear, vigorous, graceful English. Everyone who loves the strong and beautiful in language ought to memorize his Gettysburg speech.

Each pupil should try to find another especially good example of Lincoln's splendid language power.

Study this story until you can tell as clearly as Lincoln did how he acquired his unusual power of "putting things."

1. The girl, with her dog, in a cove by the sea, does not know of the danger. The dog climbs the steep rocks.



2. The tide cuts off the child's escape. After a time the dog hears her cries. Write the whole story.

STUDY 280

The Right Use of Pronouns

Copy the following sentences, using the correct pronoun. Be prepared to explain your choice.

1. Employer and employe should understand (each other, one another).
2. Pupils soon become acquainted with (each other, one another).
3. (Neither, none) of the three methods is correct.
4. Pitt was the greatest statesman (which, that) the century produced.
5. I have several books, (either, any) of which will help you.
6. James is taller than (I, me).
7. Please wait for Tom and (I, me).
8. Will you go with Mabel and (me, I)?
9. Mother allowed Will and (I, me) to go.
10. They will blame you or (I, me).
11. Father thought it was (I, me).
12. Louise knew it to be (me, I).
13. Some men are wiser than (we, us).
14. It was (we, us) whom you saw.
15. (We, us) girls are going to the picnic.
16. His brother is darker than (him, he).
17. If I were (her, she) I would try again.
18. The President shook hands with all, (he, him) among the rest.
19. None are so blind as (they, them) that will not see.
20. I know it to have been (they, them).
21. Everyone must furnish (their, his) own room.
22. The boys all learn to respect (one another, each other).

STUDY 281

Agreement of Subject and Predicate

Use these words in sentences, being careful to make each verb or verb phrase agree with its subject in number.

1.	have gone	6.	swing	11.	cleans	16.	study
2.	has gone	7.	see	12.	run	17.	eats
3.	had been	8.	threads	13.	Jumps	18.	read
4.	is	9.	were	14.	sing	19.	do
5.	are	10.	was	15.	go	20.	have seen

STUDY 282

Business Forms

TIME NOTE

$150\frac{25}{100}$ Chicago, Ill., May 1, 1907.

Six months after date, I promise to pay Andrew Ball one hundred fifty $\frac{25}{100}$ dollars, with interest at 6%. Value received.

George R. Simpson.

DEMAND NOTE

$175\frac{25}{100}$ St. Paul, Minn., May 1, 1907.

On demand, I promise to pay Samuel Wrong one hundred seventy-five $\frac{25}{100}$ dollars, with interest at 5%. Value received.

C. A. Thomas.

RECEIPT ON ACCOUNT

$95\frac{75}{100}$ Topeka, Kan., May 6, 1907.

Received of Frank Hammond ninety-five $\frac{75}{100}$ dollars on account.

Charles G. Dawson.

RECEIPT IN FULL

$126\frac{44}{100}$ Rockford, Ill., May 9, 1907.

Received of Thomas C. Platt one hundred twenty-six $\frac{44}{100}$ in full of all demands to date.

H. H. Bennett.

Write similar notes and receipts.

STUDY 283

Variety and Smoothness

Examine this paragraph. In what ways is it better or worse than the one in Study 260? Rewrite it as well as you can.

Wolfe set off down the river. He had with him about one-half his men. They went in boats. They had neither sails nor oars. It was one o'clock in the morning. The day was the 13th of September. They were in search of the intrenched path. Wolfe had seen it a few days before. They intended to climb the heights by it. They found it. Some of the soldiers ascended by it. Others climbed the steep bank near it. They clung to the roots of the maple, the ash, and the spruce. These trees were growing on the side of the declivity. With a few volleys they dispersed the French picket. This picket was guarding the heights. This took place when they reached the summit.

STUDY 284

Literature and Composition

THE BLUEJAY

Said Jim Baker, "There's more to a bluejay than to any other creature. He has more kinds of feeling than any

other creature; and mind you, whatever a bluejay feels, he can put into words. No common words either, but out-and-out book-talk. You never see a jay at a loss for a word.

"You may call a jay a bird. Well, so he is, because he has feathers on him. Otherwise, he is just as human as you are.

"Yes, sir; a jay is everything that a man is. A jay can laugh, a jay can gossip, a jay can feel ashamed, just as well as you do, maybe better. And there's another thing: in good, clean, out-and-out scolding, a bluejay can beat anything alive.

"Seven years ago the last man about here but me moved away. There stands his house—a log house with just one big room and no more: no ceiling, nothing between the rafters and the floor.

"Well, one Sunday morning I was sitting out here in front of my cabin, with my cat, taking the sun, when a bluejay flew down on that house with an acorn in his mouth.

"'Hello,' says he, 'I reckon here's something.' When he spoke, the acorn fell out of his mouth and rolled down on the roof. He didn't care; his mind was on the thing he had found.

"It was a knot-hole in the roof. He cocked his head to one side, shut one eye, and put the other to the hole, like a 'possum looking down a jug.'

"Then he looked up, gave a wink or two with his wings, and says, 'It looks like a hole, it's placed like a hole—and—if I don't think it is a hole!'

"Then he cocked his head down and took another look. He looked up with joy, this time winked his wings and his tail both, and says, 'If I ain't in luck. Why it's an elegant hole!'

"So he flew down and got that acorn and dropped it in, and was tilting his head back with a smile when a queer look of surprise came over his face. Then he says, 'Why, I didn't hear it fall.'

"He cocked his eye at the hole again and took a long look; rose up and shook his head; went to the other side of the hole and took another look from that side; shook his head again. No use!

"So after thinking awhile, he says, 'I reckon it's all right. I'll try it, anyway.'

"So he flew off and brought another acorn and dropped it in, and tried to get his eye to the hole quick enough to see what became of it. He was too late. He got another acorn and tried to see where it went, but he couldn't.

"He says, 'Well, I never saw such a hole as this before. I reckon it's a new kind.' Then he got angry and walked up and down the roof. I never saw a bird take on so.

"When he got through, he looked in the hole for half a minute; then he says, 'Well, you're a long hole, and a deep hole, and a queer hole, but I have started to fill you, and I'll do it if it takes a hundred years.'

"And with that away he went. For two hours and a half you never saw a bird work so hard. He did not stop to look in any more, but just threw acorns in and went for more.

"Well, at last he could hardly flap his wings he was so tired out. So he bent down for a look. He looked up, pale with rage. He says, 'I've put in enough acorns to keep the family thirty years, and I can't see a sign of them.'

"Another jay was going by and heard him; so he stopped to ask what was the matter. Our jay told him the whole story. Then he went and looked down the hole and came

back and said, 'How many tons did you put in there?' 'Not less than two,' said our jay.

"The other jay looked again, but could not make it out; so he gave a yell and three more jays came. They all talked at once for awhile, and then called in more jays.

"Pretty soon the air was blue with jays, and every jay put his eye to the hole and told what he thought. They looked the house all over, too. The door was partly open, and at last one old jay happened to look in. There lay the acorns all over the floor.

"He flapped his wings and gave a yell: 'Come here, everybody! Ha! Ha! He's been trying to fill a house with acorns!'

"As each jay took a look, the fun of the thing struck him, and how he did laugh. And for an hour after they roosted on the housetop and trees, and laughed like human beings. It isn't any use to tell me a bluejay hasn't any fun in him. I know better."

—SAMUEL L. CLEMENS (Mark Twain).

As literature, the value of this story lies in the *effective* way in which the author sketches some characteristics of the bluejay. The story must not be assumed to be true in detail. Mark Twain did not pretend to write science. In fact, there is doubt that the bluejay stores food for winter. His aim was to make his readers see things and enjoy them. If you read this story right, you not only see the bluejays, but you hear them in a way that you are not likely to forget; and you do it all with a twinkle in your eye, a smile on your lip, and the generous glow of an autumn sunset in your pericardium.

1. After you have studied the story carefully, copy a few of the best sentences and prepare to tell why you like each.

2. There are five examples of incorrect English; try to find them and prepare to explain why each is wrong.

3. From the way in which the story is told, tell what you can about the kind of man the author meant us to think Jim Baker was.

4. This is an excellent story to tell out of school to those who do not have a chance to read it in school.

While you feel the influence of the way in which this story is told, think of some wise animal you know: a crow, a mocking bird, a fox, a dog, a horse, a mule, and write the most interesting story you can of something you think the animal might have done.

STUDY 285

Letter-Writing

If you live in the country, write a letter to a cousin in the city telling about some of the interesting things that are being done on the farm.

(a). Planting fruit trees, caring for them, gathering the crop, packing the fruit, etc.

(b). Preparing soil for a truck crop, planting, cultivating during growth, gathering the crop, marketing.

(c). Developing a chicken farm, feeding the laying hens, care of an incubator, feeding the young chicks, feeding broilers and roasters, marketing the young fowl.

(d). A thoroughbred dairy herd.

(e). A pony farm.

If you live in the city, write to a cousin in the country,

telling him about some of the things in the city of special interest to one who does not know about them:

(a). A city park: the water, the trees, the flowers, etc.; the golf links, the tennis courts, the baseball grounds; other provisions for play.

(b). The zoo; tell of several of the most interesting animals.

(c). The museum.

(d). The art collections.

(e). The theaters.

STUDY 286

Choice of Relative Pronouns

As a general rule, *who* is used of persons, though often of higher animals; *which* of things; *that* of persons or things. We must decide by sound when to use *that* instead of *who* or *which*.

When the antecedent includes both persons and things, *that* is preferable to *who* or *which*.

Insert the proper relative pronouns in the blanks in the following sentences:

1. Man is the only animal ——— laughs.
2. She is a person ———, though starving, will not beg.
3. Wilson spends all ——— he earns.
4. Do you know the girl ——— is in the canoe?
5. The horse ——— my father bought became lame.
6. Both the men and the mules ——— were on the ship were lost.
7. The night was so dark that I trusted my horse ——— knew the way.

8. The man's beard, ——— was black, had an unkempt appearance.

9. This is the man ——— you met a week ago.

10. This is the horse ——— I told you of.

11. The diamond, ——— is so highly valued, is pure carbon, ———, in the form of charcoal, is familiar to you all.

STUDY 287

Revision of Composition

The following selection is taken from "The Cricket on the Hearth" by Charles Dickens. Have you read the story? If not you would enjoy it.

Group these sentences into paragraphs; state the topic of each. Punctuate the selection. If there are marks of punctuation depending upon grammatical constructions that you have not studied, your teacher will show you those before you begin work. If possible, compare your work with a good edition of "The Cricket on the Hearth."

Her father went on one side of her while Dot remained upon the other holding her hand.

I know you all said Bertha better than you think.

But none so well as her.

Not even you father.

There is nothing half so real and so true about me as she is.

If I could be restored to sight this instant and not a word were spoken I could choose her from a crowd!

My sister!

Bertha my dear said Caleb I have something on my mind I want to tell you while we three are alone.

Hear me kindly!

I have a confession to make to you my darling.

A confession father?

I have wandered from the truth and lost myself my child said Caleb with a pitiable expression in his bewildered face.

I have wandered from the truth intending to be kind to you and have been cruel.

She turned her wonder-stricken face towards him and repeated Cruel!

He accuses himself too strongly Bertha said Dot.

You'll say so presently.

You'll be the first to tell him so.

He cruel to me cried Bertha with a smile of incredulity.

Not meaning it my child said Caleb.

But I have been though I never suspected it till yesterday.

My dear blind daughter hear me and forgive me.

The world you live in heart of mine doesn't exist as I have represented it.

STUDY 288

Variety in Expression

REPORT OF A CONVERSATION

Write a conversation that you lately heard. These words may help you to secure variety in connectives: said, replied, exclaimed, answered, asked, exhorted, reported, told, inquired, interrupted, remarked, questioned, explained, suggested.

STUDY 289

Collective Subjects

The use of a collective noun as a subject of a sentence often involves difficulty regarding the number

of the verb. The rule is that when the speaker thinks of the group named by the subject as acting together as a unit, the verb should be singular. If, however, the speaker has in mind the individuals of the group acting separately, though all do the same thing, the verb should be plural.

In "The jury thinks the prisoner guilty," we think of the members of the jury acting as one man. The jury renders a verdict. On the other hand, we say, "The jury are at luncheon," or "The jury are out for exercise," because in these matters the individuals act independently, though they still act together as a group.

Copy the following sentences, retaining the correct word of the two in parentheses:

1. The Board of Education (meet, meets) to-night.
2. The committee (reports, report) favorably.
3. The public (was, were) warned of the danger.
4. The majority of the students (is, are) under twenty years of age.
5. Two-thirds of the estate (go, goes) to charity.
6. A number of the witnesses (was, were) heard to-day.
7. A number of buffalo (was, were) seen across the river.
8. A company of soldiers (was, were) sent to our relief.
9. The mob of unemployed (was, were) quieted by the police.
10. The committee (has, have) prepared a report.
11. The faculty (do, does) not meet this week.
12. The commission (think, thinks) important improvements possible.

STUDY 290

Synonyms

Prepare to distinguish the meaning of the words in each of these groups, and use each word correctly in a sentence:

1. **assurance, confidence**

   "*Assurance* is a self-possession of the mind, arising from the conviction that all in ourselves is right; *confidence* is that self-possession only in particular cases, and grounded on the reliance we have in our abilities or our character."

2. **ability, capacity**

   Ability implies the power of doing in general, without specifying the quality or degree; *capacity* suggests the power to understand.

3. **allowance, salary, wages, hire, pay**

   "An *allowance* is gratuitous; a *salary* is a matter of contract between the giver and the receiver, probably paid yearly or at even portions of a year; *wages, hire,* and *pay* are estimated by days, weeks, or months as well as years." "*Wages* are given to laborers; *hire* to *servants,* pay to soldiers or such as are employed under government."

4. **attention,** directing the mind toward a subject.
   application, a strong continued act of attention.
   study marks a degree of application that arises from a strong desire of attaining the object.

5. **acceptance** is the act of accepting.
   acceptation is the state of being accepted.

7. **associates** are habitually together.
   companions may be only occasionally in company.

STUDY 291

The Use of Words

Select the correct word of the following pairs, and be prepared to give a reason for your choice.

1. We (was, were) late this morning.
2. You (was, were) late yesterday.
3. The condition of the seats (was, were) such that they could not be used.
4. Neither Mary nor Jane (is, are) here.
5. When the storm came, the child (began, begun) to cry.
6. The country looks (beautiful, beautifully) now.
7. A long consideration of these duties (make, makes) me hesitate to accept them.
8. The most important of all the rules (is, are) repeated often.
9. Father is not feeling (well, good) to-day.
10. The choir did not sing very (well, good) to-night.

STUDY 292

Social Correspondence

In formal invitations and replies the third person is always used. They should be dated at the bottom and unsigned.

FORMAL INVITATION

Miss Margaret Beattie requests the pleasure of Miss Ruth Randall's company on Tuesday evening, October sixteenth, at eight o'clock.

121 Willard Avenue,
October tenth.

ACCEPTANCE OF FORMAL INVITATION

Miss Ruth Randall accepts with pleasure Miss Beattie's invitation for Tuesday evening next.

1061 Euclid Avenue,
October eleventh.

FORMAL INVITATION NOT ACCEPTED

Miss Belle Wilson regrets that the serious illness of her brother prevents her acceptance of Miss Beattie's kind invitation for Tuesday evening.

Green Lodge, October twelfth.

Write a formal invitation, an acceptance, and regrets for Mrs. William Allen, Miss Frances Hall, and Mr. Gordon Brown.

STUDY 293

Literature and Composition

THE CATARACT OF LODORE

"How does the water
Come down at Lodore?"
My little boy asked me
Thus once on a time;
* * * * *
From its fountains
In the mountains
Its rills and its gills,—
Through moss and through brake
It runs and it creeps
For awhile till it sleeps
In its own little lake.
And thence at departing,
Awakening and starting,

It runs through the reeds,
And away it proceeds,
Through meadow and glade,
In sun and in shade,
And through the wood-shelter,
Among crags in its flurry,
Helter-skelter,
Hurry-skurry.
Here it comes sparkling,
And there it lies darkling;
Now smoking and frothing
Its tumult and wrath in
Till, in this rapid race
On which it is bent,
It reaches the place
Of its steep descent.
The cataract strong
Then plunges along,
Striking and raging,
As if a war raging
Its caverns and rocks among;
Rising and leaping,
Sinking and creeping,
Swelling and sweeping,
Showering and springing,
Flying and flinging,
Writhing and ringing,
Eddying and whisking,
Spouting and frisking,
Turning and twisting,
Around and around
With endless rebound!
Smiting and fighting,
A sight to delight in;

Confounding, atsounding,
Dizzying and deafening the ear with its sound.
* * * * * * * * * * *
Retreating and beating and meeting and sheeting,
Delaying and straying and playing and spraying,
Advancing and prancing and glancing and dancing,
Recoiling, turmoiling and toiling and boiling,
And gleaming and streaming and steaming and beaming,
And rushing and flushing and brushing and gushing,
And flapping and rapping and clapping and slapping,
And curling and whirling and purling and twirling,
And thumping and plumping and bumping and jumping,
And dashing and flashing and splashing and clashing;
And so never ending, but always descending,
Sounds and motions for ever and ever are blending,
All at once and all o'er, with a mighty uproar;
And this way the water comes down at Lodore.

—ROBERT SOUTHEY.

The falls of Lodore are in England; Robert Southey is an English poet.

What other words could you use for *fountains* if you did not care to keep the ryhme? Look in your dictionary for this meaning of *gills* and *brake*. What picture is given of this speed of this river before the water reaches the lake? Then what happens as the river leaves the lake? What other word means much the same as *glade?* What might the *wood-shelter* be called? What would make a river *smoke* and *froth?* Count the number of words expressing action that Southey uses to make you see the excitement and tumult of the water. Between "dizzying and deafening the ear with its sound" and "retreating and beating and meeting and sheeting" there has been a section omitted in this copy. In that part Southey uses 82 other words expressing action.

Turn to Study 213 and compare the words of Southey's poem with the words showing action that Tennyson selected to picture the motion of the water of the brook. What difference do you find?

Memorize twenty or more lines of the poem.

You have lately watched a snow storm, or a wind or rain storm. Perhaps you have listened to the waves of the ocean beating the shore. You may have fished in a mountain trout stream. Select some such theme and write about it, using as great a variety of words as you can to describe the ideas of action that come to your mind.

STUDY 294

Right Use of Words

Carry, bring, fetch, take. To *carry* means to take up and convey along as one goes; to *bring* means to convey along in coming; to *fetch* means to go, get, and bring; to *take* means to remove from here.

Stop, stay. To *stop* means to cease to move; to *stay* means to remain. One may *stop* at a hotel without becoming a guest, but all guests *stay* at the hotel.

Transpire, happen, occur. An event *happens,* or *occurs;* it does not *transpire;* but knowledge of the occurrence may transpire; that is, become known, leak out, escape from secrecy.

In the sentences under each group, insert the proper word in the blanks.

carry, bring, fetch, take

1. This box is so heavy I cannot —— it.
2. May, please —— me the rake from the foot of the garden.

3. When you go to town I wish you would —— the lamp to be repaired and —— home some white paint.

4. Sam, may I trouble you to —— me a dictionary from the library?

5. Mrs. Adams is ill and I must —— her to the seaside.

stay, stop

6. Many fine families ——— here during the summer.

7. Mrs. Brown is ———ing with her son this winter.

8. When in London be sure to ——— at the Peacock Inn.

9. Shall you ——— in town long?

10. On your way home, please ——— at the market and order a roast.

transpire, happen, occur

11. It ——— d that the moon was nearly full, or some serious accident might have ——— d.

12. It afterward ——— d that the parents were to blame.

13. Some important information may ——— today.

14. Now, it ——— s that the jury had been bribed.

15. Nothing of importance ——— ed at the front today.

STUDY 295

Essentials of a Good Sentence

Just as the large unit of composition is the paragraph, so the unit of the paragraph is the sentence.

Review Studies 1 and 148. What is a sentence? What are the essential parts of a sentence? In what respect must the subject and the predicate of a sentence agree? Which part determines the number of the other?

The qualities of a good sentence are:

1. *Clearness.* It is much more difficult to write than to speak exactly what we mean, because in speech we have tone of voice, inflection, facial expression, and gesture to help the words. Clearness depends upon the use of words according to their true meaning, and upon their proper arrangement in the sentence.

When a person says, "I do not feel *good* to-day," the sentence implies that he feels *bad;* that is, has a conscious sense of being a sinner. When one says, "I feel *badly,*" the true meaning of the sentence is, "My sense of touch is defective." These are simple examples of the wrong use of words. What is really meant in the first case is, "I do not feel *well* to-day;" and in the second, "I feel *grieved.*"

On the other hand, in the sentence, "He thought he was going to die several times," the lack of clearness is due to the position of "several times."

2. *Unity.* The parts of the sentence should refer to the same general notion. To say, "The man was bow-legged and honorable," is absurd, because there is no connection between crooked legs and a sense of honor.

3. *Smoothness.* The arrangement of the words and phrases in a sentence should be such that it reads easily, smoothly. The misplacing of words and phrases, and the frequent use of parentheses, are the most common fault in this respect.

4. *Strength.* Usually the most forcible sentences are short ones composed of simple, well chosen words. The emphasis of a particular word is secured by placing it at the beginning or the close of the sentence.

STUDY 296

Combining Sentences

This extract is taken from what story? Who wrote it? Follow the directions for Study 192.

Be sure to read over what you have written to improve it before comparing it with the original.

It was a happy lot for children to grow up to manhood or womanhood with the Great Stone Face before their eyes. All the features were noble. The expression was at once grand and sweet, as if it were the glow of a vast, warm heart. This heart embraced all mankind in its affections. This heart had room for more. 2. It was an education only to look at it. 3. According to the belief of many people, the valley owed much to its fertility to this benign aspect. This benign aspect was continually beaming over it. This benign aspect was continually illuminating the clouds. This benign aspect was continually infusing its tenderness into the sunshine. 4. As we began with saying, a mother and her little boy sat at their cottage door. They were gazing at the Great Stone Face. They were talking about the Great Stone Face. 5. The child's name was Ernest. 6. "Mother," said he. The Titanic visage smiled on him. "I wish that it could speak. It looks so very kindly. Its voice must needs be pleasant. 7. If I were to see a man with such a face, I should love him dearly."

STUDY 297

Combining Sentences

This extract is taken from what story? Who wrote it? Follow the directions for Study 192.

He was a kind and thankful creature. His heart dilated in proportion as his skin was filled with good cheer. His spirits rose with eating. Some men's spirits rise with drink. 2. He could not help, too, rolling his large eyes round him as he ate. He chuckled with the possibility that he might one day be lord of all this scene of almost unimaginable luxury and splendor. 3. Then, he thought, how soon he'd turn his back upon the old school-house. He'd snap his fingers in the face of Hans Van Ripper. He'd snap his fingers in the face of every other niggardly patron. He'd kick any itinerant pedagogue out of doors that should dare to call him comrade!

4. Old Baltus Van Tassel moved about among his guests with a face dilated with content and good humor. His face was round and jolly as the harvest moon. 5. His hospitable attentions were brief. His hospitable attentions were expressive. These attentions were confined to a shake of the hand, a slap on the shoulder, a loud laugh, and a pressing invitation to "fall to and help themselves."

6. And now the sound of music from the common room, or hall, summoned to the dance. 7. The musician was an old gray-headed negro. This negro had been the itinerant orchestra of the neighborhood for more than half a century. 8. His instrument was old and battered. He was old and battered. 9. The greater part of the time he scraped away on two or three strings. He accompanied every movement of the bow with a motion of the head. He bowed almost to the ground. He stamped with his foot whenever a fresh couple were to start.

STUDY 298

The Use of Words

Copy the following sentences, selecting the correct word of the alternatives, and then explain the meaning of each sentence:

1. We cannot go (unless, without) you go.
2. The campus of our school is a (nice, pleasant, charming) place.
3. It was the (strangest, funniest) thing that I lost that dollar.
4. The children are (real, very, really) happy.
5. The girls passed (in, into) the store to inquire for the book.
6. This is the same picture (as, that) we saw yesterday.
7. You (aggravate, annoy) me by your fooling.
8. There is no doubt (but, that) he is innocent.
9. We did not (anticipate, expect) your coming so early.
10. The runaway team came tearing down the (middle, center) of the road.

STUDY 299

Letter Writing

Your mother has told you that you may have a picnic down in the grove by the brook. Write an invitation to the boys and girls who live on the next farm. Tell them that you will meet them in the grove. Write them directions where to drive so as to avoid the longer way by the house.

Write a reply to the foregoing. Tell which of the girls and the boys can come. One must remain at home to assist the mother.

STUDY 300

Original Stories

Tell or write of an incident in connection with one or more of the following:

1. Fourth of July.
2. Christmas Time.
3. A Camping Trip.
4. A First Day of Some School Year.
5. Recess.
6. A Walk to School.
7. A Party.
8. The Best Time You Ever Had.
9. A Policeman.
10. A Game.

STUDY 301

Story of an Accident

Yesterday on electric automobile became unmanageable. Where did it go? Two children and the nurse were in the car; what happened to them? Decide on the main incident and tell the story, working directly toward this incident and stopping when you have told it.

STUDY 302

The Use of Words

Study the meaning of the alternative words. Then copy the sentences, retaining only the correct words, and prepare to explain the meaning of each sentence.

1. The man is (fixing, mending) my shoe.
2. I (love, like) to ride rapidly.
3. (Leave, let) the vase stand where it is.
4. We (stopped, stayed) at the hotel over night.

5. The (party, person) whom you wish to see has left town.
6. It was (an unpleasant, a horrid) thing to do.
7. John is (very, awfully) smart.
8. We cannot go (unless, except) you go.
9. We shall miss the children (badly, greatly).
10. I (forgot, disremember) the way to prove this problem.
11. There cannot be (fewer, less) than five hundred persons here.
12. (Fewer, less) than half the refugees have arrived.
13. The (last two, two last) examples are difficult to solve.
14. To be honest is the (principle, principal) thing.
15. The (principle, principal) said we would have a vacation.

STUDY 303

The Use of Words

Select the correct word of those in parentheses, and give the meaning of the sentence:

1. Did she (learn, teach) you the song?
2. He (accepted, excepted) the privilege as a favor.
3. Whitney (discovered, invented) the cotton gin.
4. Roentgen (discovered, invented) the X-ray.
5. The neighbors (allow, think, guess) that he is very thrifty.
6. The damp weather (affected, effected) his health.
7. Can he (affect, effect) an escape from this prison?
8. I (expect, suppose) you are surprised to see me.
9. Shall you (stay, stop) in the city long?
10. (Stop in, call in) and see me on your return.
11. The judge is (well-posted, well-informed) concerning law.

12. Will you (lend, loan) me a pencil?

13. The bank will undoubtedly (lend, loan) him the money.

14. Do you (mean, intend) to go to-morrow?

15. I was just (going to, about to) do that errand myself.

STUDY 304

Uses of the Comma

Review the five uses of the comma, Study 207, and then study the following until you can write them from memory and give another example of each.

6. To separate from the rest of the sentence words or groups of words either explanatory or parenthetical.

This is not Mr. Toil, the school-master.

He is so called from the color of his mane, which falls to his shoulder in a heavy black mass.

Wolf, too, had disappeared.

The early bird, they say, will catch the worm.

7. To separate adverb phrases and clauses which are placed far from the words they modify.

To console himself, the now apparently friendless old man sought the company of children.

When Bellerophon had won the victory, he bent forward and kissed Pegasus.

8. To separate a participial phrase from the rest of the sentence.

They crowded round him, eyeing him from head to foot with great curiosity.

STUDY 305

Punctuation and Capitalization

Punctuate and prepare to give a reason for each capital letter and mark of punctuation:

1. And what with the innumerable variety of greens the masses of foliage tossing in the breeze the glimpses of distance the descents into seemingly impenetrable thickets the continual dodging of the road which made haste to plunge again into the covert we had a fine sense of the woods and spring-time and the open air.

2. Your *4s* and *7s* are almost as hard to distinguish as your *ns* and *us*.

3. There are more convenient weights and measures than the English e g the metric system of France.

4. If a fish came to me said the Mock Turtle and told me he was going a journey I should say with what porpoise. Don't you mean purpose said Alice.

5. Mars was the god of war and mercury the god of thieves and bacchus the god of drunkards and vulcan the god of blacksmiths.

Neptune was the chief of the marine deities. It was supposed that he had a huge scallop shell for a chariot and that his horses had the tails of fishes. Whenever he rode over the waves a tribe of sea monsters surrounded his chariot.

7. Flow down cold rivulet to the sea.

8. Break break break
At the foot of thy crags O sea.

9. The wind blew a gale from the north the trees roared the corn and the deep grass in the valleys fled in whitening surges the dust towered into the air along the road and dispersed like the smoke of battle.

STUDY 306

Right Use of Words

Copy the following sentences, selecting the correct tense form of each verb:

1. He (run, ran) a mile before he was tired.
2. The cat (climbed, clumb) a tree when the dog chased her.
3. He (sang, sung) with all his might.
4. Mary (swum, swam) farther than either of the boys.
5. The child was (drownded, drowned) before the boat could reach him.

The teacher (rung, rang) the bell before the game was finished.

7. She (choosed, chose) the red book.
8. I might have (knew, known) that it would rain to-day.
9. They (drove, druv) six miles to the station.
10. The wind has (blew, blown) the chimney down.
11. This flower (sprung, sprang) from a little seed.
12. He (give, gave) us each an apple.
13. The answer was (proved, proven) to be correct.
14. I (seen, saw) him run around the corner.
15. He (brought, brung) three other boys with him.
16. The automobile (speeded, sped) up as soon as the policeman turned the corner.
17. Mary begged and (beseeched, besought) Tom not to go skating on that ice.
18. I ought to have (saw, seen) to that matter yesterday.
19. The man (crept, creeped) out of the cellar window and vanished before we knew he had gone.
20. He should have (ran, run) and tried to get out of the way of the car.

STUDY 307

Letter Writing

Write a letter of three or four paragraphs about one of the following subjects, or any other you prefer:

1. Circus Day.
2. The County Fair.
3. A Picnic.
4. A Visit with Friends.
5. Our Base-Ball Team.
6. My Plans for the Summer.

STUDY 308

Synonyms

Learn to distinguish the words in each of these groups, and write sentences to show the exact meaning of each.

1. **linger,** to remain long from reluctance to depart.
   loiter, to stay or remain idly; to move slowly.
   lag, to drop behind.
   saunter, to move very slowly or aimlessly.
   tarry, to stay, waiting for something.
2. **desire, wish, long for, covet**
   "*Desire* is imperious, it demands gratification; *wish* is less vehement, it consists of a strong inclination; *longing* is an impatient and continued species of desire; *coveting* is a desire for that which belongs to another."
3. **find, find out, discover, invent**
   "*To find* signifies to locate by the senses. What we *find* may become visible to us by accident, but what we *find out* is the result of an effort. What is *found* may have been lost to ourselves, but visible to others. To *discover* is to *uncover*, to make known what was

before unknown. To *invent* is to devise a new way of doing something."

4. **acquire, obtain, gain, win, earn**
   "We *acquire* by effort or practice; *obtain* implies effort also but not practice; *gain* or *win* imply competition; we *earn* by labor."

5. **abuse, misuse**
   "Everything is *abused* which receives any sort of injury; *misuse* suggests any wrong use."

6. **ask, beg, request**
   "*Asking* is peculiar to no rank or station; *begging* marks a degree of dependence which is peculiar to inferiors in station." *Request* suggests a polite way of asking.

7. **happen, chance**
   "*Happen* applies to any occurrence; *chance* suggests the idea of luck, or uncontrolled conditions."

STUDY 309

Compound Subjects

Singular subjects connected by *and* take a plural verb, with two exceptions: (1) When the subjects name the same person or thing; (2) When they are preceded by *each*, *every*, and *many a*.

Singular subjects joined by *or* or *nor* take a singular verb.

When the compound subject has one part singular and the other plural, the verb takes the number of the subject nearest it, the sentence being in grammatical

order; as, "Mary or her brothers are coming to-night."

Copy the following sentences, retaining one correct word of those given in parentheses:

1. The moon and the evening star (is, are) visible soon after sunset.
2. Every man and woman present (was, were) indignant.
3. The whole aim and purpose of the meeting (was, were) defeated.
4. Neither John nor his playmates (is, are) to blame.
5. Each of the soldiers (have, has) been provided with a new uniform.
6. Frank and his friend (have, has) gone for the day.
7. The man, his wife, and their child (was, were) lost.
8. Every man, woman, and child in the village (have, has) been captured.
9. Either James or his friends (is, are) to blame.
10. Honor and fame (is, are) not worth striving for.

STUDY 310

Story of a Rescue

Last week a baby was rescued from a burning building. Account for the presence of the child in the building. Who rescued it? How was it done? Decide on what you will make the main incident and tell the story.

STUDY 311

Reproduction of a Funny Story

Tell or write the funniest story you remember having heard.

STUDY 312

Faulty Sentences

Criticise and correct the following sentences:

1. Wanted a saddle horse for a young lady not afraid of the cars.
2. Having left by bed and board, I will not be responsible for debts contracted by my wife.
3. While Elwood Gardner was caring for a colt in the stable, Thursday, he reared and kicked him in the stomach, hurting him so badly that he is not able to do anything.
4. A few friends of the deceased followed the remains to Pine Grove Cemetery, where they were quietly interred in a new lot.
5. While oiling the gearing of the machine, his hand caught in it, nearly taking it off.
6. He called upon them to stamp it out with an iron hand.
7. I will pay the above reward to any person who will prove that the above facts are untrue.
8. His frailties, which none of us are without, were of the head, not of the heart.
9. You have great cause to be thankful for the many temptations from which you have been saved.
10. The heroic Spanish gunners had no defense but two bags of cotton, joined to their own insuperable courage.
11. Sometimes he would lay awake half the night, thinking over the events that have transpired during the day.
12. Parties who anticipate purchasing an organ or piano would save money by calling or corresponding with me.
13. He both taught us to read and to write.
14. We only rent the store, not the house.
15. I offered to exchange seats with her several times.

STUDY 313

Right Use of Words

Few words are misused more than *shall* and *will*, *should* and *would*. Memorize the following rules and write two other examples of each:

Rule 1. To express simple futurity, use *shall* in the first person and *will* in the second and third. Examples: I *shall* do my best. That boy *will* do well.

Rule 2. To express the speaker's willingness, promise or determination, use *will* in the first person, and *shall* in the second and third. Example: I *will* try to save him; nobody *shall* prevent me.

Rule 3. In indirect narration, after a past tense, in a future of promise or determination, use *should* and *would* in place of *shall* and *will*. Examples: Father decided that John *should* have it. I decided that I *would* see him.

Rule 4. In asking questions, about the future, in the second or third person, use the auxiliary, *shall* or *will*, that should be used in the answer. Example: *Will* you mail this letter for me? *Shall* you be at home this evening?

STUDY 314

Use of Shall and Will

Copy the following sentences, inserting the right auxiliary, *shall* or *will*, in the blank:

1. We ——— have an opportunity to meet your friend.
2. If you come I ——— take you home.
3. Harry ——— regret his extravagance.
4. Do you think we ——— have rain?
5. I fear that I ——— miss the boat.
6. When ——— we meet again?

7. I ——— be grateful if you ——— tell me.
8. I ——— drown myself; no one ——— help me.
9. We ——— be pleased to have you call.
10. Do not worry; we ——— be all right.
11. I ——— be fifteen in October.
12. Minnie ——— be fourteen in May.
13. ——— you be sorry to leave home?
14. ——— he find plenty of work?
15. When ——— I call for the books?

STUDY 315

The Correct Use of Words

Fill each blank correctly with *should* or *would*. Be prepared to give a reason for your choice.

1. That is better than I —— be able to do.
2. I think if you —— ask him he —— give it to you.
3. —— you be surprised to hear of it?
4. Though I —— be killed for it, yet —— I not deny it.
5. I —— be sorry to see you fail.
6. They all thought I —— be hurt.
7. We thought he —— be killed.
8. I ——— like to go to Europe.
9. What —— we do without farmers?
10. I —— think they —— have known better.

Copy the following sentences, using only the correct word of the two in parentheses. Prepare to give a reason for your choice.

1. The boys (will, shall) not go to-night.
2. Tell me, (shall, will) you be there?
3. I (shall, will) not help you.
4. The master (will, shall) not impose upon me.

5. What (will, shall) be the penalty for failure?
6. My friends thought I (would, should) make the trial.
7. If father (would, should) send me some money, I could go.
8. After what has been said, do you think I (would, should) go?
9. The men (should, would) pay their debts, but cannot.
10. I saw plainly that you (would, should) accept.

STUDY 316

Completing a Story

RIDING A BEAR

Balser and I felt sure the dogs had sighted the bears. We knew that the precipice, if there was one, could not be very high, or the dogs would not have taken it, so we did not slacken our speed, but in our eagerness sprang after Tige and Prince, and landed squarely on two huge bears that were lying at the foot of the low, rocky cliff. Balser went first, and I saw him fall on the back of a black monster that had risen to its haunches, having been startled by the dogs.

I was going too fast to stop when I saw Balser fall upon the bear, and although I distinctly heard him cry out, "Don't jump, Tom Andy Bill!" I had to jump, and down I went. You see I didn't want Balser to have all the fun of riding the bears, so when I fell I knocked him out of the saddle, so to speak, and took his place. Balser fell toward the other bear, which had also risen to its haunches. In his effort to roll away from the bear, Balser came to the top of the little hill and unceremoniously rolled down after the dogs, leaving me to ride the bear alone.

To say that all of us, including the bears, were surprised

and frightened, doesn't begin to express the true condition. I never was so scared. I hardly knew what I was doing, and when I felt the huge brute squirming and twisting under me in his efforts to get on its feet, I threw my arms about its neck and clung to it as a trick rider clings to a bucking horse. I don't know why I hung on, but instinct seemed to tell me that I was safer on top of the bear than I would be if it were on top of me, so I clung to its back with a persistency worthy of a better cause. Balser's gun had fallen from his hands; but mine was strapped across my back, and of course I kept it with me.

The bears were as badly frightened as we were, so when the black fellow, upon whose back I was clinging like a monkey to a goat, had gained its feet, it instinctively bolted for safety; that is, it hurriedly entered a cave that ran into the rocks at the bottom of the little precipice over which we had so rashly jumped. Not knowing what else to do, I still clung to the bear, and into the cave we went together. Soon after the bear entered the cave I realized my danger, and knew that I ought to have dismounted outside; but by the time my slow brain had turned the thought over, it was too late, for right back of me came the other bear, growling like young thunder and throwing the gravel and leaves about like a thing possessed.

Consider all the conditions: The bears are probably not hungry, they are frightened, and the cave may be a sort of home to them. The boy may not be able to cling to the bear very long, but he has his gun. The other boy and the dogs may come to his rescue.

With all the conditions you can think of in mind, complete the story. Make it as exciting as you can, within the realm of probabilities.

STUDY 317

The Basis of Descriptive Power

Sometimes we hear it said of a certain speaker or writer,—"He has splendid powers of description." The remark indicates at once the rarity and value of the power to describe in words. This power in oral and written language is important for two reasons:

First, because the art of describing is the art of making pictures with words, and pictures make a language that everyone understands.

Second, while there are many forms of composition, description enters more or less into all of them, especially those most commonly used, explanation and narration.

On the other hand, the power of description is uncommon because it is not easily acquired. Language shows the kind of thinking one does. The power to use descriptive language well depends upon several conditions:

1. The writer must be a good observer; must "take things in," as we say. He must not only see things as wholes but he must notice peculiar features, unusual characteristics, special resemblances and differences that ordinarily pass unnoticed. This habit of mind enables a writer to use apt comparisons and striking contrasts, and to give his word pictures little touches that are original; they are his own. We say such a writer has an individuality, meaning his writ-

ing is different from, and probably better than, the ordinary.

2. Descriptive power implies, too, a good memory for the things observed; for the form of objects, for size, color, and position.

3. To this one must add the power to make clear mental pictures of the things to be described.

4. Finally, there must be a ready command of words that best represent the mental pictures; that is to say, one must be able to use words that will make mental pictures for other persons.

STUDY 318

Description of a Dog

Here is a description of a dog named Rab. It is written by Dr. John Brown. Which of Dr. Brown's dog stories have you read?

There are no such dogs now. He belonged to a lost tribe. As I have said, he was brindled and gray like Rubislaw granite; his hair short, hard, and close, like a lion's; his body thick-set, like a little bull,—a sort of compressed Hercules of a dog. He must have been ninety pounds weight at the least; he had a large, blunt head; his muzzle black as night, his mouth blacker than any night, a tooth or two—being all he had—gleaming out of his jaws of darkness. His head was scarred with the records of old wounds, a sort of series of fields of battle all over it; one eye out, one ear cropped as close as was Archbishop Leighton's father's; the remaining eye had the power of two; and above it, and in constant communication with it, was a tattered rag of an ear, which was forever

unfurling itself, like an old flag; and then that bud of a tail, about one inch long, if it could in any sense be said to be long. being as broad as long,—the mobility, the instantaneousness of that bud were very funny and surprising, and its expressive twinklings, and winkings, the intercommunications between the eye, the ear, and it, were the oddest and swiftest.

Rab had the dignity and simplicity of great size; and having fought his way all along the road to absolute supremacy, he was as mighty in his own line as Julius Caesar or the Duke of Wellington, and had the gravity of all great fighters.

You must have often observed the likeness of certain men to certain animals, and of certain dogs to men. Now, I never looked at Rab without thinking of the Great Baptist preacher, Andrew Fuller. The same large, heavy, menacing, combative, somber, honest countenance; the same deep inevitable eye; the same look,—as of thunder asleep, but ready,—neither a dog nor a man to be trifled with.

What is the purpose of the first statement? As you read the sentences mark the words that especially attract your attention. What would be the effect of substituting other words for *compressed, blunt, gleaming, tattered, unfurling, mobility, dignity, absolute supremacy, gravity, menacing, somber, inevitable?*

Why does he compare the dog with men?

Write a description of a dog or a horse you know.

STUDY 319

A Character Sketch

Study carefully Dickens' description of Scrooge:

Oh! but he was a tight-fisted hand at the grindstone. Scrooge! a squeezing, wrenching, grasping, scraping, clutch-

ing, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shriveled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out very shrewdly in his grating voice. A frosty rim was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in dog-days; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, or snow, and hail, and sleet, could boast of advantage over him in only one respect. They often "came down" handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome look, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him; and, when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, "No eye at all is better than an evil eye, dark master!"

From this description do you feel that you know Scrooge? How do you like him? Would you like to live with him or work for him? Make a list of the words and phrases that have most to do with making the picture.

If you were writing this would you change the paragraphing or the punctuation? If so, where and why?

Describe a man who is just the opposite of Scrooge.

STUDY 320

Description

A DRIVE IN THE COUNTRY

You have driven through the country in June to attend a picnic. Describe what you enjoyed through sight, through smell, through hearing.

STUDY 321

Explanation

WHAT I WOULD LIKE TO DO

Suppose you could have your own way for a day; go anywhere you like, have all the money you could possibly use, and do anything you wish; tell freely what you would do.

STUDY 322

Telling a Funny Story

Let each member of the class come prepared to tell an anecdote, such as would be suitable to tell at the dinner table.

1. Learn all you can about where and how to get gold by panning. Tell of this man's experiences and success.

2. The stealthy approach of an Indian; how he is armed; how the miner chances to see him; a fight or a chase.

STUDY 324

Literature and Composition

THE LOCKSMITH OF THE GOLDEN KEY

From the workshop of the Golden Key there issued forth a tinkling sound, so merry and good-humored, that it suggested the idea of some one working blithely, and made quite pleasant music. *Tink, tink, tink*—clear as a silver bell, and audible at every pause of the street's harsher noises, as though it said, "I don't care; nothing puts me out; I am resolved to be happy."

Women scolded, children squalled, heavy carts went rumbling by, horrible cries proceeded from the lungs of hawkers. Still it struck in again, no higher, no lower, no louder, no softer; not thrusting itself on people's notice a bit the more for having been outdone by louder sounds—*tink, tink, tink, tink, tink.*

It was a perfect embodiment of the still small voice, free from all cold, hoarseness, huskiness, or unhealthiness of any kind. Foot-passengers slackened their pace, and were disposed to linger near it. Neighbors who had got up splenetic that morning felt good humor stealing on them as they heard it, and by degrees became quite sprightly. Mothers danced their babies to its ringing—still the same magical *tink, tink, tink,* came gayly from the workshop of the Golden Key.

Who but the locksmith could have made such music? A gleam of sun, shining through the unsashed window, and checkering the dark workshop with a broad patch of light, fell full upon him, as though attracted by his sunny heart. There he stood, working at his anvil, his face radiant with exercise and gladness—the easiest, freest, happiest man in all the world.

Beside him sat a sleek cat, purring and winking in the light, and falling every now and then into an idle doze, as from

excess of comfort. The very locks that hung around had something jovial in their rust, and seemed like gouty old gentlemen of hearty natures, disposed to joke on their infirmities.

There was nothing surly or severe in the whole scene. It seemed impossible that any one of the innumerable keys could fit a churlish strong-box or a prison door. Storehouses of good things, rooms where there were fires, books, gossip, and cheering laughter—these were their proper sphere of action. Places of distrust and cruelty and restraint they would have quadruple locked forever.

Tink, tink, tink. No man who hammered on at a dull, monotonous duty could have brought such cheerful notes from steel and iron; none but a chirping, healthy, honest-hearted fellow, who made the best of everything, and felt kindly toward everybody, could have done it for an instant. He might have been a coppersmith, and still been musical. If he had sat in a jolting wagon, full of rods of iron, it seemed as if he would have brought some harmony out of it.

From "Barnaby Rudge"—DICKENS.

This is a good piece of description in narrative.

Try to find the main topic of each paragraph in the description of "The Locksmith of the Golden Key."

Find the topic sentence in four of the paragraphs.

Notice the variety in the words beginning sentences.

What parts, if any, of the sketch remind you of something you have heard?

In a similar way describe the sound that comes from some shop, mill, or factory.

STUDY 325

Letter Writing

Let each one come to the class prepared to write a real letter, to be mailed to some relative or friend;

such a letter as he would write at home if he could take the time to do it.

STUDY 326

Explanation

HOW GROWING TOADS CAST THEIR SKINS

The toad, as well as the frog, casts its skin in the process of growth. When the skin has become too small, and the shedding approaches, the white, green and brown colors of the coat become dull, and a strange dryness appears. A new skin is forming under the outgrown one, which presently splits in half down the middle of the back and the under part of the body.

The toad now begins to twist and twitch, and the old skin wrinkles and folds along the sides. Then the toad tucks a hind leg under his forearm, and gives a good pull, and lo, he is out of that leg of his trousers. Then the other leg comes off in the same way. Next he puts one of his hands in his mouth, and giving a jerk, pulls off the covering of that hand and arm, like a discarded glove. Then off comes the other. Now then, what? He rolls the outgrown skin into a neat ball and swallows it. The frog strips off and disposes of his skin in the same way

—JULIA MCNAIR WRIGHT.

1. What is the topic of the first paragraph? of the second?
2. How many steps in the process are described?
3. Could the order of steps be satisfactorily changed?
4. Is there a punctuation mark you would like to omit or change?
5. What words and phrases are of special value in making the description interesting and clear? Why?

Tell how to make one of the following, or something else:

1. A kite
2. A phonograph
3. A pot of coffee
4. One variety of candy
5. Cheese
6. Bricks

STUDY 327

The Right Form of Verbs

In the fololwing sentences, change the verbs in italics to the present perfect, and then to the past perfect tense:

1. I *broke* my knife.
2. The men *are eating* their luncheon.
3. The water *freezes* every night.
4. I know your face but I *forget* your name.
5. The girls *will go* by steamer.
6. The cattle *lie* under the trees.
7. The old man *sits* by the fire all day.
8. The blacksmith *is shoeing* my pony.
9. My helper *drags* a long chain.
10. The frost *breaks* the pipes.
11. Someone *stole* our prettiest roses.
12. Every morning a bird *flew* to my window.
13. The class *choose* a chairman.
14. The laundress *hangs* out the clothes.
15. The sheriff *hangs* those condemned to death.

STUDY 328

Gardening

Tell how to grow one of the following:

1. Sweet Peas
2. Pansies
3. Potatoes
4. Indian Corn
5. Tomatoes
6. Celery
7. Cotton
8. Strawberries
9. Peanuts

STUDY 329

The Use of Words

FORMS OF VERBS

Use these verbs in sentences, first showing present time; second, with *has* or *have;* third, with some form of *be;* fourth, showing past time:

1. overflow	4. beat	7. show
2. weave	5. drive	8. slay
3. shake	6. break	9. forget

STUDY 330

Description of Your Home

Describe the house in which you live, so that a stranger could recognize it. Think about it all before you begin to write; plan the order in which you will tell things and the topic of each paragraph. Sometimes it is well to give a description of the house as it appears at a distance, then gradually take the reader nearer, thus permitting him to see more and more of the details. Remember that the observer cannot see the front windows and the back windows at the same time. If he is to go around the house, he must go naturally; i. e., perhaps from the front to one side, then to the back and then to the other side. He cannot jump from the front to the back and then from one side to the other. The point of view should not be changed often, and never without an intimation that such change is made.

STUDY 331

The Possessive of Nouns

In the use of English nouns there are two ways of expressing the idea of possession: (1) by means of the

possessive form of the noun; as, *a man's courage, the ladies' reception room,* or (2) by means of the prepositional phrase; as, *The courage of a man, the reception room of the ladies.* Observation of usage, and a feeling for agreeable sound in speech must guide us as to which method to use, but generally it is better to avoid the possessive form of the names of things without life. For example; we say, The roof of the *barn, The bed of the river, The color of the clouds.* However, no set rules can be made. Poets use the possessive form of almost any name.

Copy the one of the following pairs of expressions that you prefer:

1. The ocean's waves; the waves of the ocean.
2. The dogs' barking; the barking of the dogs.
3. The picture's frame; the frame of the picture.
4. The family's reputation; the reputation of the family.
5. The river's current; the current of the river.
6. The ship's rudder; the rudder of the ship.
7. The flower's fragrance; the fragrance of the flowers.
8. The mountain's slope; the slope of the mountain.

Distinguish between the following:

9. A mother's care; the care of a mother.
10. The girls' reception; the reception of the girls.
11. My brother's picture; a picture of my brother.
12. The story of the Queen; the Queen's story.
13. Fanny and Mabel's books; Fanny's and Mabel's books.
14. The reception of the President in New York; the President's reception in New York.

STUDY 332

Supplementary Topics on Description

After reviewing Study 317, write on some such topic as the following:

1. Describe a scene familiar to you.
2. Describe: A policeman, the milkman, or a farmer's hired man.
3. Describe an elephant and a camel by contrasting them.
4. Describe a carpet-sweeper and a broom by contrasting them.
5. Describe, by comparison, a vacation spent in the country and one spent in the city.
6. Compare, instead of contrast, an elephant and a camel.
7. Compare a carpet-sweeper and a broom.
8. Describe a character from a story you are reading or have lately read.
9. Without naming them, describe two kinds of forest trees so that a reader who knows the trees can recognize each kind. Illustrate your description.
10. Describe one of these:
    1. The church building in which you attend service.
    2. The school house where you go to school.

STUDY 333

The Right Use of Words

FORMS OF VERBS

Use these verbs in sentences, first showing present time; second, with *has* or *have;* third, showing past time. See Study 175.

1. rise	4. crow	7. write
2. strive	5. weep	8. drink
3. fall	6. spring	9. fight

STUDY 334

Explanation of an Adage

Explain this saying from "Poor Richard's Almanac,"

"Experience keeps a dear school, but fools will learn in no other, and scarce in that."

STUDY 335

Explanation of a Mechanical Device

Explain the working of one of the following:

1. An egg beater
2. A lawn mower
3. A wind mill
4. A common pump
5. A milking machine
6. A canal lock

STUDY 336

Reproduction Stories

Write the story you liked best as a child.

Write or tell the best fairy story you know.

STUDY 337

Reproduction of a Humorous Story

Write the most humorous story you have ever read.

STUDY 338

Suggested Good Stories

The best work in narrative composition will be done with stories the pupils like. The following are suggested for supplementary work where needed.

1. The Landing of the Pilgrims.
2. Washington Crossing the Delaware.
3. Storming of Stony Point.
4. Sheridan's Ride.
5. The Invention of the Cotton Gin.
6. Story of the Wandering Jew.
7. Androcles and the Lion.
8. Perseus and the Gorgon's Head.
9. King Midas and the Golden Touch.
10. Jason and the Golden Fleece.
11. Ruth. (Book of Ruth.)
12. The Finding of Moses.
13. David Playing for Saul. (Samuel I, 16: 14-23.)
14. The Friendship of Saul and Jonathan. (Samuel I.)
15. Joseph sold into Egypt. (Genesis 15.)
16. The Burial of Evangeline's Father. (Longfellow.)
17. Mr. Bear Catches Old Mr. Bull-Frog. (Joel Chandler Harris.)
18. Rip van Winkle. (Irving.)
19. King of the Golden River. (Ruskin.)
20. Legend of Sleepy Hollow. (Irving.)

STUDY 339

Letter-Writing

You wish to secure a position where you can earn some money during the summer vacation. Write a letter of application, giving the following information:

1. Your age, your grade in school, your scholarship averages, some idea of your physical health and strength.

2. Some of the things you have done that show your qualifications for the work to be done, or indicate your willingness or desire to learn what is to be done.

3. Tell what wages you would expect at first and

whether you would want more after you had worked a month or more.

STUDY 340

Right Use of Words.

After such verbs as *feel, grow, look, taste, smell,* and a few others, many persons use the wrong word. The principle is simple: if the word refers to the subject, it should be an adjective; but if it refers to the verb, it should be an adverb. For example, The boys felt *sad.* There is no question that *sad* refers to *boys;* hence the adjective form is correct.

Copy the following sentences retaining the right word of those in parentheses:

1. The rose smells (sweet, sweetly).
2. The boys all felt (bad, badly).
3. Father looked (cross, crossly) at me.
4. These apples taste (bitter, bitterly).
5. My head aches and I feel (ill, illy).
6. The trees grow (rapid, rapidly).
7. The baby sleeps (sound, soundly).
8. The children sat very (quiet, quietly).
9. Do not go boating to-day; the lake does not look (safe, safely).
10. The bells in the distance sounded (sweet, sweetly).

STUDY 341

Right Use of Words

There is a common error in English the explanation of which requires a knowledge of a rather difficult

principle of grammar. In, *We found Sam dancing a jig, dancing* is a participle because, as an adjective, it describes *Sam,* and, as a verb, it has the object *jig.* But we also say, *Sam's dancing a jig put the company in good humor.* Here *dancing* is a gerund because it names an action, is the subject of the sentence, and, as a verb, it takes the object *jig.* Notice that the gerund is modified by the possessive form of the noun, *Sam's.* In the same way we use the possessive form of the pronoun to limit or modify the gerund with which it is used; as, *Mother does not like your making candy so often.*

Copy the folowing sentences, using the right word of those in parentheses:

1. Father objects to (me, my) playing football.
2. I remember (your, you) speaking to me.
3. What do you think of (Susie, Susie's) taking music?
4. There is no doubt of (Will, Will's) winning the medal.
5. You may depend upon (him, his) coming early.
6. This may lead to (Ethel, Ethel's) getting a position.
7. There is no use in (me, my) trying to learn Greek.
8. The trouble was caused by (us, our) missing the train.
9. I think (him, his) being a soldier elected him.
10. What is the use of (you, your) finding fault?

Distinguish between:

11. Think of (me, my) eating raw oysters.
12. Did you hear (Mabel, Mabel's) singing?

13. They had to laugh at (Frank, Frank's) riding a bicycle.

14. Can you think of (John, John's) wearing a dress suit?

15. We admired the (man, man's) helping the unfortunate.

STUDY 342

The Meaning of Effect in Composition

Good actors and orators are able to exercise great influence over their audiences, not only holding attention, but inspiring in succession feelings of awe, reverence, pity, indignation, and mirth. The degree of feeling varies; sometimes it is slight and subdued, sometimes wildly enthusiastic. To some extent, a writer may secure the same effects with his readers, and it is interesting to study this aspect of his art. Consider the following:

"The day is passing; evening brings with it an air of quiet repose. The light softens, the wind becomes a gentle breath imperceptible except for the occasional vibration of a frail leaf. The day birds have gone to rest; now and then the soft whistle of an owl is heard. A velvet-winged bat flits noiselessly here and there. Sir Henry's porch chair is very comfortable, the evening paper has fallen upon his lap, his pipe has gone out. He is thinking of the old, old days when life seemed all in the future, as it now seems all in the past."

What is the general impression from reading these lines? Examine the paragraph sentence by sentence, word by word. Select the expressions that especially

suggest restful quiet. Is there anything that implies activity and noise? Finally, try to state as fully and clearly as you can how the writer has secured this harmoniously quiet effect.

Now study the following, noting the effect upon your own feelings as you read:

"There was a shout, and looking down the avenue we saw a team attached to a carriage dashing furiously toward us. The driver's seat was empty, the reins flying; in the back seat was an elderly woman clasping two frightened, crying children. The horses seemed mad with terror,—eyes glaring, nostrils distended, ears lying flat, hoofs striking fire. They swing to the right and the wheels graze a telegraph pole; then to the left, tearing the mudguards from an automobile. They are nearing the bridge on which are a score of teams and half a hundred men, women, and children. But see! there comes a mounted policeman gaining rapidly upon them. Can he overtake them before they reach the bridge? It's a wild race—only a hundred yards to the bridge—fifty—twenty,—ah, the officer is beside the carriage—his strong hand grasps the checkrein of the near horse—they slow up—swing rapidly round to the left and stop a little way down River street."

Consider the effect of this runaway upon persons that saw it at close range. Does the writer make you see it? How does it affect your feelings? What words and phrases especially tend to excite the reader? Are the sentences generally simple, compound, or complex? What difference does it make? Where do you find a rapid succession of ideas? Account for the punctuation in these parts.

STUDY 343

Evening in the Woods

Study the following extract for effect:

Gavin had walked quickly, and he now stood silent in the wood, his hat in his hand. In the moonlight the grass seemed tipped with hoar frost. Most of the beeches were already bare, but the shoots, clustering round them, like children at their mother's skirts, still retained their leaves red and brown. Among the pines these leaves were as incongruous as a wedding dress at a funeral. Gavin was standing on grass, but there were patches of heather within sight, and broom, and the leaf of the blaeberry. Where the beeches had drawn up the earth with them as they grew, their roots ran this way and that, slippery to the feet and looking like disinterred bones. A squirrel appeared suddenly on the charred ground, looked doubtfully at Gavin to see if he was growing there, and then glided up a tree, where it sat eyeing him, and forgetting to conceal its shadow. Caddam was very still. At long intervals came from far away the whack of an ax on wood. Gavin was in a world by himself, and this might be someone breaking into it. The mystery of woods by moonlight thrilled the little minister. . . . . .

The squirrel slid down the fir and was gone. The blows of the ax ceased. Nothing that moved was in sight. The wind that has its nest in trees was circling around with many voices that never rose above a whisper, and were often but the echo of a sigh.

From "The Little Minister"—JAMES M. BARRIE.

As you read this, do you feel the stillness of the woods? Find what words or expressions make you feel it. This selection has a spirit, an atmosphere of

quiet. Perhaps you will need to read it several times to feel the spirit of it.

When you feel the quiet, try to write of a quiet place you have enjoyed in the woods, in the orchard, or in the fields. Try to make the reader feel what you felt.

STUDY 344

Two Examples of Effect in Composition

Turn to the story of "The English Lark and the Miners," page 310; read it all, noting especially the last paragraph. Discuss the effect produced and the means of securing it.

Then read again "The Locksmith of the Golden Key," page 358, noticing the fine feeling that runs through the whole selection. Describe your own feeling after reading it. If possible, point out how Dickens secures this effect.

STUDY 345

eferences for Further Study

Find other passages in books you know where special effects are produced in a marked way. There are several in this book; for example in:

"The Burial of Moses," page 190.
"The Land of Pluck," page 207.
" The Great Stone Face," page 213.

Other examples will be found in Studies in English —Book One, especially:

Fido's Little Friend, page 93.
A Trip with the Carrier, page 122.
The Wind in a Frolic, page 155.
The Arab and His Steed, page 202.
A Character Sketch, page 225.
The Moonbeam's Story, page 243.

Every good book has its distinctly effective passages; the student must learn to find and appreciate them for himself. The poetry of Tennyson, Wordsworth, Bryant, and Longfellow; the stories of Dickens, Irving, Hawthorne, Eugene Field, Mary Mapes Dodge, and Charles Dudley Warner; above all, the plays of Shakespeare, and portions of the Bible, abound in passages that should be studied by all who wish to acquire skill in appropriate and effective use of language.

STUDY 346

Letter-Writing

Think of three interesting things that have happened in your home, in your school or neighborhood recently, and write a letter to a friend telling about them. Make a paragraph of each topic and write in a free, chatty way.

Write the first draft of your letter freely and rapidly; then rewrite it to correct errors and improve it in every way you can.

STUDY 347

The Correct Use of Words

Fill each blank space below with the proper word, *shall* or *will*. Prepare to give a reason for your choice. See notes pages 160, 161.

1. —— I find you at home this evening?
2. I hope we —— not be late.
3. How soon —— you be able to do it?
4. I —— succeed alone; you —— not help me.
5. The agents —— report daily.
6. Though he slay me, yet —— I never forsake him.
7. The criminal —— be brought to justice.
8. —— we have time to rest a moment?
9. —— you call at my home for the papers?
10. He asks how he —— address the letter.

Substitute an appropriate word for each italicized word in the following:

1. We are having such *nice* weather.
2. It was *real* pleasant yesterday.
3. I was *awfully* pleased.
4. She *hates* to play ball.
5. I just *love* candy.
6. The ride was *perfectly lovely.*
7. He was *mighty* smart to do that.
8. He was *terribly* afraid the teacher would ask him to explain the problem.
9. It *don't* do *no* good to become discouraged.
10. He didn't do it *neither.*
11. I have not been out to-day and do not feel at all *good.*
12. Fan, divide the candy *between* the boys and girls.

STUDY 348

Right Use of Verbs

Correct any errors in the verbs in the following sentences:

1. Each of the candidates were allowed another trial.
2. Not one of all those boys were able to answer the question.
3. Nearly every one of the applicants were from this county.
4. Neither of the answers given to it were quite correct.
5. Have either of you seen my pencil?
6. Neither the Mayor nor the Reeve were at the meeting.
7. Either ignorance or carelessness have caused this.
8. Nobody but the speakers were allowed on the platform.
9. Nothing but trials and disappointments seem to await me.
10. Economy, as well as industry, are necessary to do this.
11. The costliness of his arms and apparel were evident to all.
12. Efficiency, and not numbers, are what we should aim at.
13. Every door and every window were crowded with spectators.
14. A fine collection of apples were particularly noticeable.
15. Pharaoh, with his whole army, were drowned in the Red Sea.
16. More than one accident has happened in that way.
17. Was you at school the day it happened?
18. It is one of the hardest papers that has ever been given.

STUDY 349

Review

Correct any errors in the following sentences:

1. Which of you boys left your books laying on the desk?
2. I thought he acted rather strange this morning.
3. One after another rose and expressed their approval.
4. Who do you think he took her to be?
5. I like it the best of any machine I have seen.
6. How could any person get such an idea into their head?
7. Can I have it after you are done with it?
8. There was lots of fun at the meeting last night.
9. The oldest of the two is about as tall as me.
10. Neither of the sisters were at church this morning.
11. Actions speak plainer than words.
12. These two children seem to be very fond of one another.
13. Your own conscience, and not other men's opinions, are to be your guide.
14. Perhaps it wasn't her that you saw.
15. It must belong to one of the prisoners which escaped from the goal yesterday.
16. He seemed to think that any sort of an excuse would do.
17. I will not be surprised to find that there was more than one.
18. It is thought to have been him that first suggested it.
19. It is one of the best answers that has yet been given to it.
20. Whom did you say it was that gave it you?

THE PROBLEM OF NOMENCLATURE

School people generally admit the desirability of uniformity in grammatical nomenclature, but much doubt still prevails regarding the acceptability of some of the terms recommended by the committee of the National Education Association. If the new terms recommended by the committee find only partial acceptance they will merely tend to increase the diversity.

We have used the nomenclature recommended wherever it seemed acceptable in an elementary school text. For the convenience of those who wish to follow the committee further, we give below our terminology opposite that recommended by the committee, wherever they differ.

Nomenclature Recommended by the N. E. A. Committee	Corresponding Nomenclature Used in Robbins and Row II
Sentences	
Kinds:	
Affirmative, Negative	Declarative
Declarative, Interrogative	Interrogative
Exclamatory, Non-Exclamatory	Imperative
	Exclamatory
Clauses	
Principal, Subordinate	Principal, Subordinate
Declarative, Interrogative, Assumptive	
Functions of Subordinate Clauses	
Substantive	Noun
Adjectival	Adjectival
Adverbial	Adverbial
Conditional complex:	
Conditional clause with conclusional clause.	
Kinds of conditional complex:	
Present { Neutral / Contrary to fact	
Past { Neutral / Contrary to fact	
Future { More vivid { Both / Less vivid { neutral	

Phrases

Substantive	Noun
Adjectival	Adjectival
Determinative	Adverbial
Descriptive	
Adverbial	

Subject

Subject substantive	Simple subject

Classes of Pronouns

Kinds:	Personal
Personal, Demonstrative	Demonstrative
Interrogative, Relative	Interrogative
Indefinite, Possessive	Relative
Reflexive,* Reciprocal	Indefinite
Intensive,* Identifying	

Classes of Adjectives

Descriptive	Descriptive
Common, Proper	
Limiting	Limiting
Artcle { Definite / Indefinite	
Pronominal, Possessive	
Demonstrative, Interrogative	
Relative, Indefinite	
Intensive, Identifying	
Numeral, Cardinal, Ordinal	

Case Uses

Accusative:	Objective:
Direct object, Adverbial	Object of verb
With a preposition, Adjunct	Adverbial
Secondary object	With a preposition
Subject of infinitive	Objective complement
Predicate of infinitive	Indirect object
Of exclamation	Possessive:
Retained object,* Cognate*	Of possession
Dative:	
Indirect object	
Genitive:	
Of possession, Of connection	

Uses of the Infinitive

Substantive	Noun
Adjectival	Adjective
Adverbial	Adverb
Application, Respect	
Purpose, Result	
Cause or Reason	
Condition, Predicative	

*These terms are mentioned in the Robbins and Row text.

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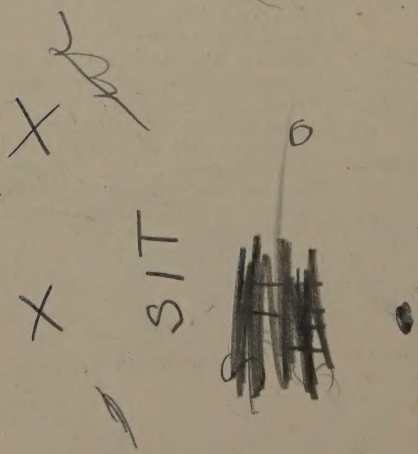

ROLAW

~~infinives~~
infinitives

1. can take an object.
2. " " " a subject.
3. can be modified by adverbs.
4. ~~co~~ are formed from verbs.

---

1. Do not assert action but name action.
2. Used like nouns.
   1. subject.
   2. object of vert.
   3. predicate nouns.
   4. object of prep.

RETAIL PRICE 50 CENTS